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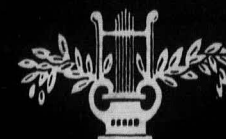
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# M E L O D Y

A MONTHLY MAGAZINE FOR PHOToplay MUSICIANS AND THE MUSICAL HOME

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## Across the Flat-top Desk

WE NOTICE that Charles M. Diserens, professor of psychology at the University of Cincinnati, has recently written a book dealing with the "effects of music on conscious and sub-conscious personality." In the course of his discussion of this phase of music, he predicts the future use of music as a therapeutic auxiliary. The idea, of course, is not a new one; in fact, for a great many centuries philosophers have detected indications that music of the right sort favorably affected the health. Even as far back as the time of Athenaeus one of the chief purposes of music was said to be to incite "a gentlemanly feeling of joy." With certain unimportant reservations chiefly connected with prohibition and Mr. Volstead, a "gentlemanly feeling of joy" might be said to be a condition of good health.

In the 17th, 18th and 19th centuries, although the sub-conscious mind as a definite part of the human entity was not recognized, a great many books suggested musical remedies for certain bodily diseases. William Foster Apthorp during the last decade of the previous century wrote an amusing article in which he suggested that a hospital was to be built in which various diseases were to be treated by musical poultices applied to the sense of hearing. He began his article by saying "the idea is not a new one; nothing is new in this world. One of the finest known trees is the chestnut, *castanea vesicaria*," which is only another way of saying that old things are best.

In the hospital about which Apthorp wrote, music was to be used so that its soothing or noble nature would effect in a helpful way the body, nerves and disposition of the patient. In Professor Diserens' book he quotes Lombard, who, as early as 1887, observed variations caused by brass band, drum corps, and pianoforte music, in the response of patients to the knee-joint test so popular with physicians. A recent article in the *ORCHESTRA MONTHLY* called attention to the curative value of music under the direction of Dr. Davis in the U. S. Veterans' Hospital at Perry Point, Maryland, and the decidedly satisfactory results that had attended its intelligent use.

An editorial in the *Boston Herald* comments on this book by Professor Diserens and wonders what the effect would be of music by Schoenberg, Milhaud, Hindemith, et al, on a patient suffering from nervous trouble. The editorial further wonders if the time will come when an application of jazz will be used to assist a broken bone to mend, to ameliorate the pangs of housemaid's knee, whatever that is, or to restore to their former noble proportions the broken arches of pedestrianizing policemen. The editorial closes with the suggestion that as Apollo was god both of medicine and of music, the association is not at all incongruous.

If the day ever comes when musicians are classed as M. D.'s and doctors must perforce be members of the American Federation of Musicians, we suppose it will be necessary for the editorial force of the *Walter Jacobs, Inc.* Music Magazines to buy a Latin-English Medical Dictionary and a stethoscope, and to use a fever thermometer in place of the editorial blue pencil.

### MUSIC SHARPENS THE INTELLECT

THE Conn Music Center at Elkhart, Indiana, recently made an exhaustive analysis of the high school pupils of the public schools of Springfield, Missouri. It was found that one-fifth of the students had studied music for six months or more. The general scholastic average of all of the pupils was 82%, while the average grade for those who were studying music was 87%. Since 70% is the minimum and 82% the general average, between the minimum and the general average there is a difference of only twelve points and the actual superiority of music students in their general scholastic work is approximately 25% above the average. This indicates directly that either the study of music sharpens the wits of music students so that they are more successful in other studies or that the more intelligent student is the more apt he is to be attracted to the study of music. In either case the result is an interesting and excellent argument in favor of the inclusion of music in the public school course of study.

The editors discuss Professor Charles M. Diserens' new book, *Ernest Newman's ungentle remarks on jazz and Paul Whiteman, and a few other subjects of more or less general interest*

AND NOW our esteemed friend, Carl D. Greenleaf of Conn. Ltd., Elkhart, and band instrument fame, has broken into the papers with the statement that the saxophone is a preventive of crime. "It is a serious problem with many parents in these days," Mr. Greenleaf is quoted as saying, "to find wholesome methods of recreation for their children, and the band and orchestra are one solution. They furnish an ideal outlet for the energies of the 'gang' which might otherwise be expressed in ways not nearly so healthful. The growing interest in music among our young people will, in my judgment, in a few years make America a musical nation."

This idea that the younger generation is finding a perfectly proper safety valve for its excess energy in the saxophone and other wind instruments is certainly not an unsound one—and we are not intending to perpetrate a musical pun, by the way. If anyone is in a position to know exactly how valuable musical instruments are to young folks as a part of their educational equipment, it should be Mr. Greenleaf. Conn. Ltd., have certainly made enough wind instruments and sold enough of them to young folks, middle aged folks, and old folks to have a pretty good line on the desirability of the result. It is our personal and firmly established opinion that if the metropolitan newspapers would devote more of their space to quotations from musicians and musical instrument manufacturers, of the calibre of Mr. Greenleaf, they would furnish a great deal better and more worthwhile reading matter for the delectation of their thousands of readers, one of which we are whom.

Anyhow, we congratulate Mr. Greenleaf and we especially congratulate the newspapers. We hope that the next time Mr. Greenleaf sees anyone lurking in his vicinity who acts the least bit like a reporter, he will have something else to say that will be accorded as much recognition.

### ONE MILLION DOLLARS FOR CHARITY (?)

THE broadcasting station known as WEA, formerly maintained by the American Telephone and Telegraph Company, has been sold for \$1,000,000 to the Radio Corporation of America. The station will be maintained under the same code name and will be operated by the National Broadcasting Company which has been formed for that purpose and is a subsidiary to the Radio Corporation. In their announcement of this arrangement, the Radio Corporation emphasizes the fact that their chief interest is to provide the best programs possible and to make them available as far as practicable to other broadcasting stations throughout the whole United States.

The astute gentlemen certainly have our best wishes in this most laudable endeavor. It is evident, however, that the Radio Corporation would not pay \$1,000,000 for a business whose sole purpose was to charitably furnish free programs to the great army of radio listeners-in. The recent contention of many of the broadcasters that stations were entitled to the use of copyright music without payment of a tax because of the fact that they received no fee for their programs certainly doesn't seem logical in the face of such a transaction as this, for shrewd business men are not apt to pay \$1,000,000 just for the privilege of giving the public something for nothing.

Regardless of that fact, the step is an important one and certainly in the right direction. The successful future of the radio business depends to a great extent upon the excellence of the programs broadcast, and undoubtedly the Radio Corporation of America recognizes this fully and has planned the National Broadcasting Company, Incorporated, to help meet the need of the situation.

ERNEST NEWMAN, the prominent and clever British critic, recently launched in the *London Sunday Times* about the most stringently virulent attack on jazz music that it has thus far received in its short but decidedly hectic career. It seems that the immediate inspiration of Mr. Newman's diatribe are some recent remarks from Paul Whiteman in which Paul defends this newest musical effect and disparages somewhat the more conventional and classical type of music.

Mr. Newman devotes several hundred of the most select and heavy-handed words he is able to locate to telling what he thinks of jazz in general and Mr. Whiteman in particular. Among other things he says, "Jazzists make a great point of their rhythmic innovations and the freedom of their rhythms. If they had any idea of what rhythm meant, they would know that in comparison with the rhythms of any of the great composers from the 16th century onwards their own rhythms are merely as the sing-song of a nursery rhyme to the changing sub-titles of a page of Shakespeare. You cannot have music without composers and at present jazz has no composers in the full sense of the term. The brains of the whole lot of them put together would not fill the lining of Johann Strauss's hat. At present jazz is not an art but an industry, the whirling of a standardized machine endlessly turning out a standardized article."

Mr. Newman's crusade waxes especially feverish when he comes to a consideration of jazzing the classics.

"What should we say of a man," he asks, "who would undertake to make Shakespeare acceptable to the masses by rewriting him in the language of a New York east sider."

Mr. Whiteman's ideas are indeed illuminative. He would not have *Unwound, Christian Soldiers* jazzed because this is a 'sturdy majestic tune with a religious connection' but the *Peer Gint Suite* and the *Poet and Peasant Overture*, why not jazz them?

"Argument would be wasted on him and people of his way of thinking. All we musicians can do or say to him and them is 'Jazz hymns, ancient and modern and future, as much as you like'—most of these are hardly above your own intellectual level—but keep your dirty paws off your betters."

### ONE MORE SAXOPHONE WHEEZE

A BOSTON paper lately comments on the fact that last year something over \$350,000 was spent for saxophones. The paper goes on to say that it was not the blowing in of this amount of money for the saxophones that was such a serious affair as it was the blowing out of the saxophones after they had been purchased and distributed. Personally, we think that the estimate given by the paper of the saxophone business in the United States last year is much too low. Even \$350,000 wouldn't purchase more than 5,000 saxophones and we should say that last year there were more nearly 50,000 saxophones sold and blown in the United States than 5,000. However, we will not pass our information on to the Boston newspaper editorial writer just referred to. If \$350,000 worth of saxophone music excites him so much, \$3,500,000 worth might be more than he could stand.

## Announcing

### Frank Holton's Greatest Triumph the Holton Revelation Trombone in the American Model

Here is the super-trombone, an instrument that has the wonderful Revelation tone—a tone that has truly been heard around the Globe, for the Revelation Trombone is in demand in every section of the civilized world—and with which is combined mechanical perfection that again sets a new Holton Standard.

It was over twenty years ago that Frank Holton first designed and built a trombone on this model but he never placed it on the market for the reason that the tuning device was controlled entirely by set screws which were a source of extreme annoyance rather than convenience.

Realizing the need of a trombone of this model, especially for Symphonic Jazz work, his experimenting has led to the perfecting of the Revelation Trombone in the American Model, absolutely the quickest tuning trombone ever built—a touch of the thumb raising or lowering and holding the pitch as desired.

Here is the ultimate in trombone building. A tone of tremendous breadth and power with all the sparkling brilliancy that has made the Revelation and Holton Special Trombones the choice of the most discriminating trombonists of America.

Marvelous in its response—the tone starts with apparently no effort and develops without exertion until you realize you control a tremendous reservoir of musical power subject to your slightest whim, rich and resonant without mute and extremely bright with mute.

The tuning is perfect and the slide action is so light and smooth that it brings the realization of perfect synchronization of attack and execution.

The artistic model of this trombone instantly appeals to the eye, no unsightly braces and set screws marring the beautiful lines and annoying the player by vibrating as the instrument is played.

Perfectly balanced by means of the famous Holton Balancer, originated by Frank Holton and applied on all Revelation Trombones.

You cannot know the possibilities of the trombone until you play the Revelation in either the Regular or American Model and to make it possible for you to do so, we'll loan you a Holton for ten days absolutely free, for you to use just as if you had purchased it with no other requirement than to return it at our expense if you find you can do without it.

It is easier to get the loan of a Holton than it is to borrow from your neighbor. Write us for FREE LOAN APPLICATION and description of finishes.

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**Holton**  
TALENT TEST

**PERFECT TUNING**  
A Patented Holton Tuning Attachment that eliminates set screws, and the cumbersome braces that go with them. Permits the quickest possible tuning—a touch of the thumb raising or lowering and holding the pitch where desired.

### SPECIFICATIONS

**TONE**—Tremendous power and volume, rich and extremely brilliant.

**TUNE**—Perfect in all positions. A tempered scale.

**PLAYING QUALITIES**—Tone produced with apparently no effort in all registers. A new development in ease of playing.

**WEIGHT**—The lightest weight possible without affecting durability.

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**STOCKINGS**—Stockings and inner slides of Nickel. Does not spring as easy as other metals. Slides keep in perfect alignment. Very hard and long wearing.

**OUTER SLIDES**—Specially drawn Pintelle, one of the lightest, toughest and hardest of metals.

**HOLLOWAY PATENT**—Exclusive patented feature. Prevents oil running over outer slides and soiling shirt front, coat and hands.

**BALANCER**—An original Holton improvement. Trombone balances and handles better.

**FREE LOAN**—You can get the loan of a Holton for ten days absolutely FREE.

**TERMS**—Cash or very easy payments as desired.

**TRADE-INS**—Old instrument taken as part payment at allowance determined by original cost and present condition.

Write for the Holton Big Bargain List, describing one of the greatest collections of rebuilt band instruments ever offered, taken as part payment on new Holtons. Practically every known make listed. Many rebuilt to better condition than when new. List sent free on request.

**Holton**  
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## Ace of the Photoplay Organ

IT is a matter of justifiable pride, not mixed with satisfaction, to present an authorized interview with the perhaps most talked-of organist in the picture-theater field today. He is Mr. Jesse Crawford of the Chicago Theater. It required some little tact and diplomacy to accomplish the interview, for Mr. Crawford is exceedingly reticent and modest in matters pertaining to personal publicity, particularly in the instance of "trade" publications where usually there are "axes to grind" in the way of solicitation of favors and other similar petty annoyances. However, after a third attempt we succeeded in convincing this artist-organist of our sincerity of purpose and the desire to serve the organ profession with news concerning the outstanding men in that field, and Mr. Crawford consented to be interviewed, although with considerable reluctance. Incidentally, this is not "press stuff."

Mr. Crawford is too well known in the profession to indulge in the usual platitudes and banalities of interviewing, and too much of a "regular fellow" to accept flattery at anything more than its face value, so that's out and we will confine ourselves to one phase of this man's activities that has done as much to internationally popularize him as his work at the Chicago Theater; moreover, as it is an activity that is seldom considered by the press, upon it we will dissertate, occasionally quoting his remarks verbatim. This particular phase of activity is his Victor organ recording.

Our subject came to Chicago some six years ago, and it was about then that he became much impressed with the feasibility of organ recording, attempts at which up to that time had been attended with but little success. There happened to be a small independent recording concern, the Autograph Company, ably managed by Mr. Orlando Marsh, which was willing to undertake a test—Mr. Crawford backing up his apparently visionary optimism with enough money to permit the experiment.

Mr. Marsh produced the first recordings of Crawford's playing by the electric process, which (subsequently further developed and improved) is the one now employed by the leading recording companies. Notwithstanding that these records were made at the theater with only inadequate recording equipment, however, and on an organ not particularly designed for the purpose, and despite entire lack of experience on the part of both Mr. Crawford

*A movie organist whose popularity reaches around the world—thanks to the radio and some thin, fragile disks called records*

By HENRY FRANCIS PARKS



JESSE CRAWFORD  
WORLD-FAMOUS ORGANIST OF THE CHICAGO THEATER

and the company in this new branch of recording endeavor, a trial record was made of *The World is Waiting for the Sunrise*. The record sold for \$1.50 — just double the price of standard orchestra and vocal records of equal size! The reaction on the part of the buying public, particularly in Chicago, was astounding, even to the old recording companies. The success of the art of organ recording was assured!

Upon being approached by the Victor Talking Machine Company, Mr. Crawford agreed to make some Black Label organ records. Those made last year were on a Style E Wurlitzer Studio Organ, and while naturally an improvement on previous attempts there still was much left to be desired. This year, however, he is making the 1926 records on a special organ

built by the Wurlitzer Company for that purpose. In passing, this is the first year of a four-year contract (terminating in 1930) with Mr. Crawford as Exclusive Victor Artist — the ONLY theater organist on the continent who records for the phonograph.

"The *Valencia* record reaches the zenith of achievement in this field of activity," said Mr. Crawford. This number and the accompanying one on the reverse side of the record, *At Peace With the World*, are the highest, most artistic developments of organ recording up to the present moment. Inasmuch as recording requires different registration than does theater solo playing, it is quite easy to comprehend the difficulties encountered in maintaining ensemble "balance" and color freshness. Things that might be played with a certain registration in the Chicago Theater must be completely altered in arrangement and coloring for recording. Mr. Crawford is very enthusiastic regarding this latest art, and is constantly working out new things in its connection. Without any trace of egotism he casually remarked:

"My popularity has increased greatly because of these records; in fact, every day sees two or three letters arriving with some comment in regard to them. Also, my income from this source is as large as that from salary. The records have enabled countless thousands to hear my playing, who otherwise could not have done so."

"Recordings of the past have been made between shifts at the 'Chicago,' which necessarily placed a handicap on recording, but this obstacle to better work is to be eliminated in all future records. I expect later on to do some more classical things, after my experience shall

have been broadened to the extent that I more fully comprehend the vagaries and idiosyncracies of recording technic." Surely, modest words from a truly great artist!

There is always inspiration for us in the contemplation of success achieved by others. The writer of stories reads a tale by Hergesheimer or Conrad, the weaver of tunes hears something by Victor Herbert or some other skillful and gifted composer, and his literary or musical creative power benefits. So in the consideration of what Crawford has done and is doing, in the proper evaluation of the part played in his success by talent, imagination and hard work, the average photoplay organist can find inspiration and incentive to go forth and do likewise.

## The Notebook of a Strolling Musician

By ARTHUR H. RACKETT

Editor's Note: This is the seventh of a series of reminiscences in which the author draws upon the rich experiences of a "globe-trotter" musician who has had intimate contact with music and acquaintance with leading musicians of the world for nearly half a century. The next article will appear in an early issue.

were remarkable for the timidity shown in approaching Beethoven). In 1829 Mendelssohn made his initial appearance before an English audience. On May 25 he conducted his *C minor Symphony*, and on Midsummer Night conducted his *Midsummer Night's Dream Overture*. At a morning concert he played Weber's *Concertstück*, and took part in another one given for the benefit of the Silesians. When the Blackstone Hotel opened in Chicago it advertised the giving of morning concerts and recitals as an innovation; the advertisement should have read *renovations*, the renewal of a very old custom.

When this first concert room was demolished a new one was built, which (with its boxes) was large enough to accommodate an audience of eight hundred. This was a speculation entered into by twenty-one of the most prominent musicians of London, under title of The Royal Harmonic Institution. The new hall was used for entertainment other than that of the strictly musical, however, for it was there that M. Choubert, the "Fire King" (so-called) made his initial appearance in London. At every performance this Mephistophelian gentleman ate (or pretended to eat) forty grains of phosphorus; sipped oil heated to a temperature of some 333 degrees Fahrenheit, and rubbed red-hot shovels against his hair, face and tongue — all with apparent immunity to fire and burning. Obviously, antics of such nature involved certain risks, and on the night of February 6, 1830, the place was destroyed by fire. It was on this occasion that a steam fire engine, made by a Mr. Braithwaite, was used for the first time in London. This machine could throw from thirty to forty tons of water an hour to a height of some ninety feet, but it required eighteen minutes to get up steam and that was too great a handicap.

The mention of this "fire king" recalls a curious coincidence. In 1904 I was working on the same show bill with one of these fire-stunt "kings" who put over the same sort of stuff as that of 1830, and the London public received it as something new that was being performed for the first time. The same incident also revives the memory of another "king" and the first caged animal used in a melodrama in London. Isaac A. Van Amberg, founder of the circus which bore his name for some years, was really the first one to "conquer" a caged lion, and was known at the Zoological Gardens in New York City as the "Lion King." Van Amberg came to this country and settled in Newburg, N. Y., in 1854, but before coming to America he had appeared in London in a melodrama written especially for him, and in which the thrilling features were furnished by his coming into personal contact with caged animals. During the five years I was over there, it seemed to me that I worked on the same Music Hall bills with more acts connected with lions and other animals than I had ever seen in all the years of my life.

LONDON today is larger and more cosmopolitan than in those earlier years, and occupies a territory greater in extent than that of any other city in the world. London proper is only a mile square, while modern London is made up of many small cities, or boroughs as

they call them. Each borough has its mayor and minor officials, but the Lord Mayor of London is head over all. During the winter the local boroughs give local and instrumental concerts with some of the greatest artists for the small sum of from one penny to sixpence, while during the summer season the municipality of Greater London furnishes free band concerts in all the parks. I never heard so many bands, and good ones, as I did in England. They were everywhere — in the big towns, the little towns, at seaside resorts or wherever people congregated.

Sir Dan Godfrey, "Godfrey of Bournemouth" as they call him (Bournemouth is a noted seaside resort), has been director of music for the corporation over there for more than thirty years; he belongs to the Godfrey family that has served in music for the best part of a century. The original Charles Godfrey was born in 1770, and for fifty years conducted the Coldstream Guards Band. Then there was Lieutenant Dan, who was the first bandmaster of the Grenadier Guards; another, Adolphus Frederick Godfrey, succeeded to the baton of the Coldstream Guards, and still another, Charles, was with the Scotch Guards and the Royal Horse Guards. The present Sir Dan is son of the former Lieutenant Dan, who brought his famous Grenadier Guards Band over to play at the Boston Great Peace Jubilee originated by Bandmaster Patrick S. Gilmore.

After hearing the remarkable playing of some of the Salvation Army Bands in London, I am surprised that we do not have bigger and better bands of that denomination than we hear in America; this country hands out more money in that respect, to say the least. Over there, Salvation Army Bands such as the "Chalk Farm," "Barrow in Furness," "Belfast Citadel," "Cardiff," "Regent Hall," "Cambridge Heath," etc., are the equal of any professional band that anyone would care to hear. The Chalk Farm Band in particular was an aggregation of artists that played with massive tone, clean execution, expression and precision, and in perfect tune — a brilliant band of brilliant players.

In January of 1903 Sousa and his band arrived in London. For months I had been waiting to hear this musical event, and when it came arranged for a week lay-off by sending in a doctor's certificate that I was sick — I really was sick to meet the boys from America. The band did not reach Queen's Hall until five P. M., the boat being late in arriving at South Hampton, whence the trip to London had to be made by train. After a short rehearsal at the hall I met all my old-time friends: Al Nelson, clarinet player; Hod Seavey, sousaphone; Devoe, oboe; Jean Mooremand, saxophone; Frank Dreski, sarrusophone (the only one in captivity at that time); Louis Christ, solo clarinet, and many others. It was seven P. M. when we left the Pub, right around the corner from the hall. I had just time to jump into a hansom cab and hurry across town to Kensington Road, change to full evening dress and then with Mrs. Rackett drive back to the hall for the 8.15 concert. I remembered that Sousa always starts his concerts on the dot — no delay!

We had choice and very conspicuous seats. Everything moved along as fine and sedate as it should in a symphony hall, until Sousa played *The Stars and Stripes Forever* as an encore selection. When the band had finished this number, and before the enthusiastic audience could start with a response I let out an Indian war whoop and cowboy yell. This had been a favorite stunt of mine for years, but believe me it was a pippin that night! For a moment that English audience was paralyzed with astonish-



ment, then the humor of the thing was sensed and for a few moments pandemonium broke loose in applause and excitement. I did it so quickly, and kept such a straight face after it was done, that the majority of the audience never knew who did it, but it made a big hit with the band boys. During the balance of the concert everybody was "laying" for the fresh American, but I never repeat a stunt like that at the same sitting; it won't stand a repetition and would be poor showmanship.

However, I repeated the same thing in Dublin, Ireland, where a year later I again heard Sousa and his band; also in Hull and in Liverpool. On the day that the band sailed from

Liverpool on the steamship *Baltic*, I once more gave the yell from the quay. Thousands of persons who stood watching the ship pull out of the dock probably thought I was crazy, but that didn't bother me. Such climaxes come only once in a while during a lifetime, and I like to hit the high spots when they do come. The last time I vented this yell for Sousa was at Milwaukee, Wisconsin, in 1923; but twenty years had elapsed, and of the old band who had heard the yell in London in 1903 the great leader himself was the only one left to hear it.

Even some of the "gutter" or itinerant bands over in England surprised me musically. I was standing one morning on a corner in a little

town in Devon, just north of Plymouth, when along came fourteen musicians in uniform. They set up their music racks, played a program of six numbers from the music, and then all except the leader went round "with the hat." I was so taken aback that I went over and had a chat with the leader, who told me they played all the year round. They never played in the big cities, but as the roads usually were good and the towns fairly close together they walked from place to place, taking a train only when a big jump was to be made. They obtained their food and drink at the inns and pubs along the roads, and all money taken in was divided each day — share and share alike.

## Great Opportunities Gratis

AS A rule, "something for nothing" usually is looked upon with suspicion, as something having a possible "string attached" thereto. That may be more or less true in general instances, but in the instance to which this writing is relative is one that is well calculated to draw ambitious young people into taking up music as a serious study. The particular instance here under consideration is that of the Music Department of the Cass Technical High School in Detroit, Michigan, which has accomplished a remarkable work through its FREE summer classes for instrumental instruction under the supervision of Mr. Clarence Byrn, head of the department.

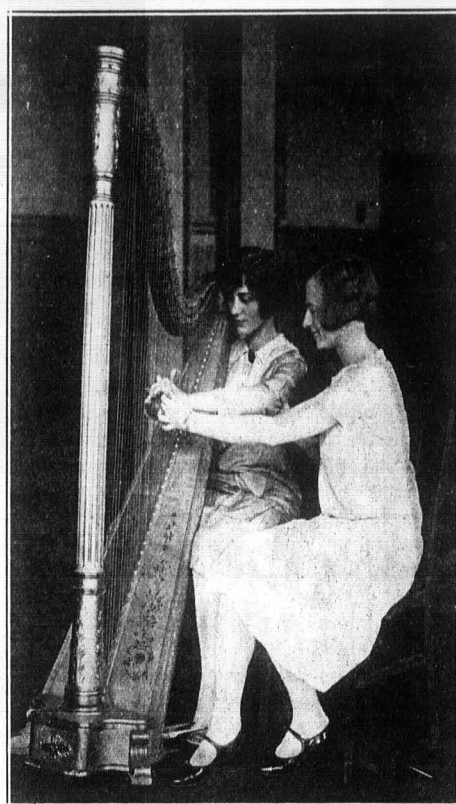
The curriculum for these summer classes includes harmony, violin, string-bass, piano and harp; flute, oboe, clarinet, bassoon, saxophone, French horn, trumpet, wind-bass, trombone, xylophone and drums, all of which surely is of some amplitude in scope. As to magnitude, approximately four hundred free instructions were being given at the school daily, and more than three times that number nightly. The music office was open each day for information and enrollment from 8.00 A. M. to 3.30 P. M., and students of all degrees of efficiency were accepted. For further activities: The summer school band met daily (7.15 to 8.45 A. M.) for the benefit of students who desired to keep up their ensemble practice during the summer months; also, the summer symphony orchestra (11.45 A. M. to 1.15 P. M.), thereby affording an excellent chance for students who wished to gain practical experience in this form of ensemble playing.

For the benefit of those students who could not attend or be accommodated in the day school classes, the same free instruction plans were available evenings. That these night courses were appreciated and utilized is evident from an item in the *Detroit News* of July 10, which stated that during that week the night classes increased from 650 to 1,346. These evening courses embraced instruction for all legitimate band and orchestra instruments.

### MOST ANCIENT OF ANCIENT INSTRUMENTS

Perhaps one of the most interesting instrumental features of the Cass summer classes is centered in the harp, the ancient of ancients extolled by King David and in some form most likely antedating the famous Psalmist by centuries. This instrument, which has long been an important factor in the great symphonic orchestras and which is rapidly becoming an integral musical part of the larger orchestras and concert bands, is ideal for women performers, and already the school has an harp ensemble of nine young women players which was developed entirely through class instructions. This ensemble has appeared at many public functions held at various times: the Spring Hill Sanatorium, Holy Name Society (Rally), Cass Athletic and Music Revue, Detroit Golf Club, the *Detroit News* (Spelling Bee) and others.

Harp instructions were inaugurated at the summer classes in 1925, under the direction of Miss Laurietta Kenk, a pupil of Enrico Tramonti, who is one of the world's greatest harpists. The present ensemble of nine, which has demonstrated that pupils with an elementary knowledge of pianoforte technique find little difficulty in mastering this beautiful instrument, was organized and developed last winter by Miss Kenk, and a second one has been developed by Miss Ruth Allen. There were thirty Summer School students taking advantage of the opportunity to receive free instructions on the harp. The class met daily for forty-



DETROIT SUMMER SCHOOL HARP LESSON  
Miss Ruth Allen, the instructor (right) giving an individual lesson to Miss Mabel Sanchez, who teaches music in the Russell School during the winter term.

minute periods, and each student was given individual attention by either Miss Kenk or Miss Allen.

### BRIEF VERBAL "HARPING" BY MR. BYRN

Mr. Clarence Byrn, head of the Cass Music Department, is a harp enthusiast who believes that the instrument has been too long neglected in America, principally because of a lack of efficient teachers. With this handicap overcome, however, he believes that the harp eventually will find its legitimate place in both the amateur and professional music fields.

"Contrary to the general belief," said Mr. Byrn to a representative of the *Detroit News*, "harp is not overly expensive. Since April seven harps have been purchased by Cass students, and the time is coming when every high school that is large enough to maintain a symphony orchestra or concert band, will have harps available. Besides completing the instrumentation of orchestra, they are ideal for chamber music and voice accompaniment.

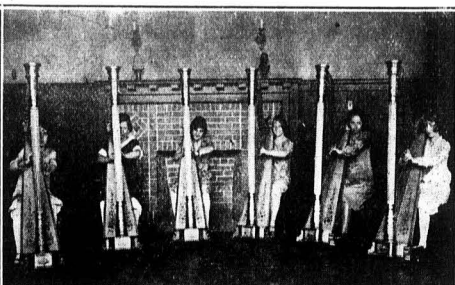
"Another advantage possessed by the harp," said Mr. Byrn facetiously, "is its restraint under punishment. The harp can be practised upon in the classroom or at home

without making enemies of your neighbors, something that cannot be said always of the piano. Also, it can be learned by young or old and played without twisting arms and fingers of the pupils out of shape, as does the violin. Nor is it confined to the ethereal in music; for many generations, the Irish — men, women and children — have used the harp to express their fiery patriotism. Indeed, the harp is so endeared to the homes of the Irish people that they would give the clothes off their backs in payment of debts, rather than part with their beloved instrument."

Mr. Byrn is right as regards the harp and the Irish people, and its intimate connection with their living was poetically expressed by Thomas Moore in at least two of his songs: "The harp that once through Tara's halls the soul of music shed," and "The minstrel boy to the war has gone, with his wild harp slung behind him." The harp of the old Irish bards or minstrels was always a passport of welcome to humble homes or stately castle halls, where nightly it formed a tonal background to the telling of tales of Erin, wars and the valor of her heroes, or lightly tilted to stories of romance and love. And, in speaking of the harp as not "twisting the arms and fingers of its players out of shape," he might have added that, of all instruments played by women, there is none so well qualified as the harp to display graceful poise, beautiful arms and lovely hands; neither is the smooth eloquence of the harp surpassed by that of any other instrument, nor can its music speaking be smothered by the louder voicings of brass or wood-wind.

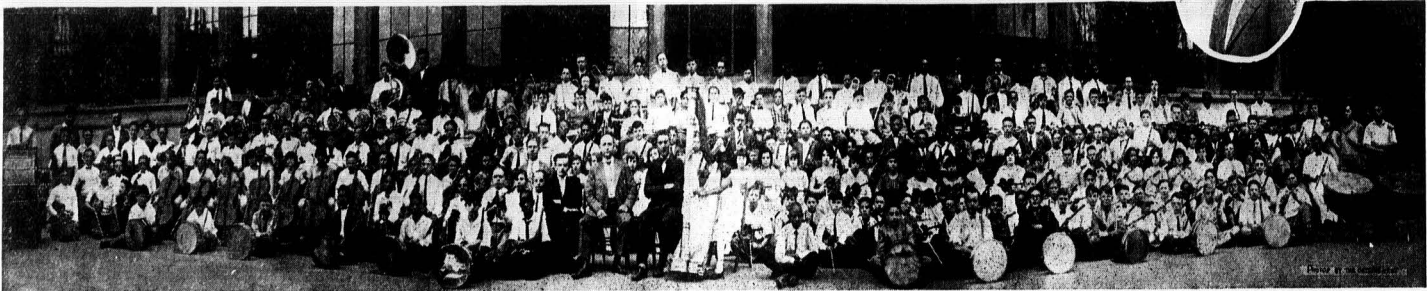
### ELEMENTARY SCHOOL CLASSES

In addition to the free summer school classes of music for high school students and grown-ups at Cass, Mr. Fowler Smith, Supervising Instructor of Elementary School Music, assembled from all over the city of Detroit elementary school students of instrumental music where they were given free class lessons on their chosen instruments during vacation time. These students would gladly forego their trips to the beaches and the playgrounds in order to take advantage of this unusual opportunity. And we predict that it is only a matter of a few years until all of our progressive school boards will be providing similar courses. It is a delightful and profitable way for children to spend a vacation. There is also the Elementary School Band which met twice weekly in the auditorium, and the Elementary School Orchestra which met twice weekly, and the natural desire of every youngster to make his way into these beehives of industry, made every lesson a game. — M. V. F.



Thirty persons received free daily harp lessons at Cass this summer.

Above: Cass Summer School Harp Ensemble



Elementary School Music Students of Cass Summer School, Detroit. Inset: Mr. Fowler Smith Supervising Instructor of Elementary Music, Detroit.

## Musical History in the Making

By George Allaire Fisher

*The interweaving threads of a man's life and an instrument's evolution make this story as fascinating as it is unusual.*

DURING the Pageant of Progress held in Lewiston, Maine, in October, a contest for old-time five-string banjo players was one of the announced features. The contest was under the management of the same Mr. Sullivan who staged the old-fiddlers' contest which brought Melie Dunham to the attention of Henry Ford, and, to my mind, just as effective in emphasizing the fact that the standard banjo, the daddy of the banjo family, is still a potent factor in the world of instrumental music.

This centering of the spotlight on the five-string banjo reminds me that the past few dozen years have witnessed a most unusual chapter in the history of instrumental music and musical instruments. The evolution of an instrument and the accompanying changes that take place in its position in the musical world, both commercial and artistic, usually occur over a considerable period of time. These changes are apt to be so gradual that they are barely perceptible; it is only when one looks back over several generations or even centuries and compares what used to be with what now is, that their extent and sharpness of definition are evident. Change and progress are not always so gradual, however. Occasionally circumstances will be such that many of the important changes incidental to the evolutionary progress of an instrument and its music may take place in a comparatively few years.

### BANJO EVOLUTION

This has been the case with instruments of the type generally referred to as the "banjo family." The present generation has even seen the addition to this family of an entirely new member that has established itself as the favorite of the group and as a necessary instrument in the popular orchestra. And whatever your opinion or mine may be of the banjo, there seems no reasonable doubt but that it has come to stay and that the future will see an increase in its use and a unanimous recognition of its value as an orchestral instrument — even to its inclusion in the symphony orchestra.

The innovations in banjo manufacturing, the changes in the actual playing technique of the instrument and the attitude of the public toward the instrument itself and the people who play it have been correspondingly great. It is reasonably accurate to say that everything pertaining to the instrument has been made over in less than the average lifetime of its players. I know of no better way to properly evaluate these changes than through a personal history of a player whose span of professional activity includes an important portion of the past era and all of the present one. With this purpose in mind, I sought out Frederick J. Bacon, the president and founder of the Bacon Banjo Company, Groton, Connecticut, and got him to talk about his earlier experiences as a banjo player and manufacturer. Some thirty-eight years ago, Bacon was



FREDERICK J. BACON

Once a travelling banjoist, now a famous soloist and president of a successful instrument manufacturing concern.

studying the violin—and had been, in fact, for about two years. He evidently had the urge to express himself musically, and the violin being the most convenient instrument for him to study, he had decided to use it as his medium of musical expression. One day while visiting in the home of an aunt in what was then his

home town, Rockville, Connecticut, he saw upon the table an old-fashioned, wood-rimmed, five-string banjo. This was a new instrument to him; it immediately engaged his full interest and attention and he speedily decided that as far as he was concerned the banjo was the instrument. He talked his aunt into selling it to him for \$3.50 — probably the first exercising of the business acumen that has stood him in good stead ever since.

Perhaps, for the benefit of those whose knowledge of banjo terminology is limited, and to whom any instrument with a vellum head is a "banjo," I should become mildly technical for a moment.

The five-string banjo is the oldest modern form of the banjo type of instrument. Poets like to sing of "strummin' the ol' banjo," but it is more nearly correct to say its strings are "plucked," the performer's fingers and thumb lifting whole handfuls of notes, full chords, rippling, rolling, sparkling arpeggios, snappy staccatos, and blood-stirring chromatic runs.

### MEET THE BANJO FAMILY

Anyone who has heard the fascinating, peculiarly enlivening music of the banjo as produced by a master doesn't need to be told what a banjo is, although he may not know that the instrument which he thinks of as a banjo, is the daddy of innumerable offspring, the oldest son (tenor banjo) having become exceedingly successful as a business man and having had much to do with maintaining the reputation and prosperity of the whole family. It was this original type of five-string banjo that attracted Fred Bacon's attention. The instrument, it should be said, is tuned with the lowest or fourth string to middle (or viola) C, the third string to G a fifth higher, the second string to B a major third above the third G, and the fourth string to D a minor third above the second string B. The fifth string is shorter, being three-fourths the length of any of the other four, is fastened to the neck at the fifth fret, and is tuned to G, the same pitch as the first (or D) string at the fifth fret. The strings are of gut or silk and vibrated with the finger-tips.

The "plectrum" banjo is a modification of the five-string banjo, the short fifth string being omitted and the strings of wire vibrated with a pick or plectrum, thus producing a more powerful and penetrating tone.

The tenor banjo, which has become the most popular member of the banjo family, is a more radical departure from the five-string banjo specifications. The scale is shortened several inches, tuning in fifths at the same pitch as the viola is used (C-D-G-A), and it is also strung with wire strings and played with a pick. The shorter scale necessitates heavier strings which give a more solid and powerful tone than either the plectrum or five-string banjo.

Besides the "five-string," "plectrum," and "tenor" banjos there are several, not to say numerous, variants, some of which are in fairly

Continued on page 59

It is always interesting to view history, musical or otherwise, in the making, but it is seldom that the opportunity to do so consciously is afforded us. The recent article by Mr. Loar entitled "The Next Symphonic Development," which discussed the past history of the banjo and prophesied for it a future of much musical value, is given added emphasis by Mr. Fisher in this interesting article. While the first article had to do with the mechanism of musical history and the future of the banjo in particular, Mr. Fisher gives us, so to speak, a personified cross-section of contemporaneous banjo history.



## What's Good in New Music

By L. G. del Castillo

WE SUBMIT this month the usual run-of-the-mill stuff,— nothing that stands out particularly to excite or deserve comment, but mostly all of at least fair quality. That is what you might call a conservative statement. But judge for yourself. The numbers listed have been weeded out from something like perhaps three times their number, if we include the "pop" material, so you may be sure you have what is in my opinion the best portion of the current offerings.

### ORCHESTRA MUSIC

VAISE STACCATO, by *Piastro-Borisoff* (Schirmer Galaxy 292). Medium; light quiet 3/8 Tempo di valzer in A major. A fluid little waltz of definite character and agreeable contours.

VAISE ROMANTIQUE, by *Debussy* (Schirmer Gal. 392). Difficult; quiet atmospheric 3/4 Tempo di Valzer moderato in F minor. I grade this difficult not so much from any technical difficulty as from the interpretive skill necessary to save this from sounding like a hodge-podge of notes. If you can't play Debussy well, with imaginative insight, it is better to avoid him altogether. Properly handled, the number becomes an atmospheric gem of rare charm and feeling.

STRAY SUNBEAMS, by *Huerter* (Schirmer Gal. 393). Easy; light quiet 4/4 Allegretto moderato in C major. This offers no difficulties of either interpretation or technique. One of those quasi-12/8 intermezzi of graceful swing, it carries itself along with a cheerful spontaneity aided by the profusion of tripping tripplets.

LOVE'S LULLABY, by *Verniere* (Hawkes 6423). Medium; quiet emotional 3/4 Allegretto in A major. Of considerably heavier content than the title indicates, this number contains a rhapsodic sweep of some sustained dramatic power in its middle section. There is, for this type of number, a quite extended development that makes it of useful length and proportion for extended photoplay action.

COME TO VOUL, by *Culotta* (Cinemusic). Easy; light quiet 3/4 Moderato con civetteria in A major. We seem to abound in waltz rhythms this month. This more or less rubato waltz (the tempo indication means "coquettishly") has a graceful sweep that is accentuated by the sustained melodic line of the middle section over an arpeggio accompaniment (6/8 poco mosso appassionato), and the number as a whole has a definite charm.

SERENATA A SEXT, by *Culotta* (Cinemusic). Easy; light quiet 3/4 Andante moderato in A major. Still we hold to the waltz rhythms. Furthermore this number is almost identical in structure and atmosphere with the preceding one, save that the middle section remains in 3/4. It is, however, built up emotionally in much the same way, and preserves the same light semi-rubato tone.

CHERITZA (Pretty Little Viennese) by *Brau* (Belwin P. S. E. 81). Easy; light quiet 3/4 Valse moderato in F major. Not particularly Viennese, the idiom of which is generally accepted as successions of thirds, this number nevertheless has a Continental flavor in its uneven 6-measure phrases, and the melody allows of a considerable rubato treatment to lend it added character. For the unimaginative, it makes a very acceptable waltz played with even rhythm.

RURAL RUSSIA, by *Levenson* (Belwin Ed. Art. 22). Difficult; quiet plaintive 4/4 Andante quasi moderato in G minor, light characteristic 2/4 Allegretto grazioso in G major. The middle section of this number is obviously intended as a Russian dance. It develops to an accelerated climax, breaks off abruptly, and returns to the lugubrious vodka motif with which the number opens.

TRISTAN AND ISOLDA (the Liebestod), by *Wagner* (Rosey). Medium; quiet emotional 4/4 Molto moderato in G major. In this arrangement Rosey has performed a service for the smaller orchestras with a greatly simplified edition of this masterpiece. The accompaniment has been simplified, and the whole piece put in an easier key. The first twelve measures of the *Prelude* to the opera serve as introduction.

NOBILITY, Grand Processional March, by *Sullivan* (Rosey). Easy; martial 4/4 Tempo di marcia in E♭ major. Rosey has adroitly lifted the *March of the Peers* from *Iolanthe*, and segregated it as a very effective separate concert number. With the idea of giving you plenty for your money, he has then improved on the original to the extent of adding four measures from the *Tannhauser March* in the coda.

### PHOTOPLAY MUSIC

I realize that the terms Orchestra Music and Photoplay Music are misleading, not only because the photoplay music is orchestra music,

Editor's Note.—It is the purpose of this department to provide an authoritative and practical descriptive index of current publications for orchestra and organ. Mr. del Castillo makes his own selection of "What is Good" from the mass of new publications, giving free and unbiased comments for the benefit of the busy leader, keeping in mind the requirements of the theater orchestra.

but also because the orchestra music is photoplay music. The distinction is simply that the latter category is reserved for numbers that are essentially photoplay incidentals.

PERSIAN MARCH, by *Herbert* (Fischer P. H. S. 12). Medium; Oriental Cut-time Tempo di marcia in G minor. The number's only fault is its brevity; it seems almost like an uncompleted fragment. The melody itself is pompous, slow moving, and heavily accented, over characteristic figurations. And it is in Herbert's best vein, which cannot be said for all of the posthumous publications that have appeared in the last year or so under his name.

LAMENTATION EXOTIQUE, by *Borch* (Belwin Cinema Inc. 58). Easy; quiet plaintive 2/4 Lento in G minor. A useful melancholy number, rather brief, with an effective bass figure in empty fifths. The exotic character makes the number adaptable for Oriental scenes.

ALLEGRO CON MOTO, by *Borch* (Belwin Cin. Inc. 59). Medium; light active 2/4 Vivo in G major. Again it is the character of the bass that imparts value to the number. This time it is a machine-like figure of the sort generally attributed to mills, and ordinarily so titled. It is, of course, equally adapted to sewing machines, bees and other insects, and various clattering machine noises.

ANDANTE TRAGICO, by *Levenson* (Belwin Cin. Inc. 60). Medium; heavy 4/4 Andante in F minor. A grim number of stark accented chords, rising to a ponderous climax, and then fading to a pianissimo ending.

UNEASINESS, by *Mendelssohn* (Cinemusic 14). Medium; 6/8 Agitato in A minor. Cinemusic, in lifting from the classics works adapted to photoplay incidentals, is showing surprising adroitness in selecting worth-while numbers not hitherto used. This, which is from the *Song Without Words*, makes an excellent turbulent agitato.

COURSE INFERNALE, by *Oudine* (Chapellier). Difficult; mysterious agitato 2/4 Allegro in D minor. An oddly constructed number in which the lone player's only solution of the rather difficult figurations will consist of combining them for the left hand. A sort of syncopated galloping motive runs through the number, and the melody, of peculiar off-the-beat character, appears first over, and later under, it.

FOUR GALOPS, published separately, by *Bub* (Music Buyer's Corp.). As a galop is a galop, and that is about all you can say for it, and these four are all equally acceptable. I throw them to you in a lump. You can then buy any or all or none, and come out even no matter which ones you take, according to your needs in galops. The titles, though they mean nothing so far as musical differentiation goes, are: *Six Furlongs*, *20th Century*, *Speed Demon*, and *Radio*.

DESPAIR, by *Kempinski* (Photo-Play Inc. Sym. 33). Easy; quiet emotional 4/4 Andante in E minor. These so-called Incidental Symphonies are obvious pot-boilers, and none of them particularly good music, but I list them for their value in length and sustained character. The very monotony inherent in their length constitutes their value for attenuated scenes requiring the type of music they portray.

DANGER'S THREAT, by *Kempinski* (Photo-Play Inc. Sym. 34). Difficult; agitato 6/8 Allegro in A minor. Voices answering each other in short phrases over a tremulous accompaniment impart a suspenseful character to this number that makes it valuable, even apart from the merit of its length.

PRELUDE SATANIC, by *Kempinski* (Photo-Play). Medium; sinister agitato 3/4 Allegro vivace in B minor. This number is also of considerable length, and sustains its tense atmosphere with running melodic figures throughout.

THE SHARK DANCE, by *Schoenfeld* (Photo-Play). Medium; light Hawaiian 2/4 Moderato in D major. This is ordinary music, but light Hawaiian numbers, perhaps because they are needed so infrequently, are rather scarce, outside of the popular fox-trots. This is worth having on that account.

### "COMING SOON"

Several articles pertaining to motion picture music and musicians, of exceptional value to theater organists, leaders and players, but informative and interesting to all music lovers and theater fans.

MOUNTAIN TRAILS, by *Schoenfeld* (Photo-Play). Easy; light 2/4 Moderato in G major. This is one of those light semi-characteristic intermezzi of the *Captain Cupid* (Bratton) or *Little Dot* (Froelich) type. It moves along easily and lightly, belying its title, as does the preceding number, for that matter.

AT THE SHRINE OF LOVE, by *Kempinski* (Photo-Play). Easy; quiet 4/4 Moderato cantabile in A major. Subtitled a Romance, this number constitutes an acceptable addition to your store of fillers-in of this nature.

A BABY'S PRAYER (Elegie), by *Kempinski* (Photo-Play). Easy; quiet 3/4 Dolce con tenerezza in A major. The title leaves one in doubt as to whether the baby is praying for a defunct mother, or a mother for a defunct baby. Despite the superficial resemblance of the first theme to the *Cradle Song* by Hauser, and the second theme being in the relative minor, a device which affects me much as *Hearts and Flowers*, I nevertheless recommend it.

LONELY HOURS (Reverie), by *Kempinski* (Photo-Play). Easy; quiet emotional 9/8 Andante in B♭ major. There seems to be a more or less tortured soul communing in solitude here, judging by the emotional climax which develops through the number. The time indication should prepare one for that. Anguished souls are very apt to burst out in 9/8.

### POPULAR MUSIC

BLACK BOTTOM, by *Henderson* (Harms). The future of the Black Bottom as a new dance to supersede the Charleston is still in doubt. Although it is a lot talked about, it hasn't yet spread rapidly, and the odds are still inclined to be on the *Valencia*, which, aided by *Barcelona*, *On the Riviera*, and other Spanish importations and imitations, still seems to hold the center of the stage. But this number must be mentioned, as it is so far the only published specimen of a dance that a good many professionals are now busy learning.

FOR MY SWEETHEART, by *Donaldson* (Remick). A tune of infectious and accented rhythm that Remick is working hard on, and apparently putting over the top.

HOODLE DEE DOO, by *Link* (Remick). Another one of the legion of songs that are written around a rhythm. Was *Shambled* the first one? Probably not, but at any rate it set the pace. This is probably the best current example.

I LOST MY HEART IN MONTEREY, by *Rose and Whiting* (Remick). This firm seems to have turned from syncopated rhythmic, with which their catalogue was stuffed for a time, back to melodies. This one wanders a bit aimlessly, but has an appeal and a natural swing.

DON'T BE ANGRY WITH ME, by *Donaldson* (Remick). This prolific writer of hits has here a tune, also a melody, incidentally that may very easily make a splash, if the publishers push it. Its future is still uncertain at date of writing, however. On its merits it should do something. THE VULGAR BOATMAN, by *De Costa, Clare and Monaco* (Remick). As a novelty song, this deserves mentioning. The chorus is built on the well-known *Song of the Vagabond*, and the idea is written around the boatman in the park who has a way with the girls when he takes 'em out riding.

MY LITTLE NEST, by *Lekar* (Marks). What with the music by the famous Viennese composer, and the lyrics by Dr. Sigmund Spaeth, we have a celebrated team behind this song. It is already well established, and deserves its popularity.

WALL FLOWER, by *Bergere and Pepper* (Marks). Here is a show tune of excellent rhythm from *The Merry Whirl*. And Salt and Pepper singing it in the Shubert extravaganza don't do it a bit of harm.

THAT'S MY GIRL, by *Gold* (Witmark). Nothing sensational about this one, but it has a nice easy swing, and goes well on the dance floor.

I WANT YOUR LOVE, by *Tandler* (Forster). Here is a waltz of sound and attractive construction, in which the two extra syllables at the end of each phrase lend character to the waltz, and lift it out of the ordinary class. I can't guarantee its popularity outside of Chicago.

UNDER A WURZBURGER TREE, by *von Tilzer* (Von Tilzer). Here's a waltz of a different sort, — a novelty comedy song. There's a lot of humor packed into the chorus. Of course *Augustin* is interpolated, and I particularly care for the phrase, "Do you want a drink, Ja, Ja, Get it from the sink, Ha, Ha."

LOVE TO MEET THAT OLD SWEETHEART OF MINE, by *Burke* (Berlin). Here's a fox-trot ballad that this firm is plugging hard. Do you notice that the present tendency in popular songs is toward simplicity? Reaction from the Charleston vogue, presumably. THAT'S WHY I LOVE YOU, by *Donaldson and Ash* (Feist). This also is a pure melody of natural and easy swing. It's not only a comer; it's already here!

OUT IN THE NEW MOWN HAY, by *Ehrlich* (Shapiro Bernstein). A rube song with the catch title at the end of every phrase. A good comedy song, easy to put over with stunts or clowning.

I'M LEAVING YOU, by *Maido* (Triangle). Another melodic of absolutely regular rhythm, easy to dance to, easy to play, easy to sing. A natural.

## Instrumental Music in the Elementary Schools

TRULY do we say, one and all, "The hand that rocks the cradle, rules the world." Do what we will, wander where we may, we are followed from cradle days to the last inevitable adventure by hallowed memories of the ministering hands and the tender, hopeful and ever-smiling eyes of mother. Alas, we

can never do or be all she dreamed and planned for us, but we know well that we are the best her very life could make us.

Baby days pass quickly by, and toddling limbs grow swift and strong. Father must work long days and nights to pay for fuel, rent and clothing, while mother becomes so worn and busy with her endless round of household

duties that she must trust to others much of the training and education which her little ones will need to develop the strong and healthy minds and bodies necessary to a well-rounded happy and useful life; so, one fine day, she bundles up her kiddies and away they go, wide eyed and eager, to a new world of mystery and wonder, the kindergarten.

### SCHOOL DAYS

It is a sacred trust which we bear when we accept into our care and guidance these, the dearest little treasures of others' homes. So many of them, and all so different from each other, they are. Surely, we dare not feed them all alike, as for so long, we have been doing. No, we cannot do to these children of others, what we would not wish done to our own. We must wake up, meet the challenge, adapt our education to present conditions, socialize our class room, and give to each child just what it needs to prepare it for what it can best do in life; and we must begin this specialized instruction in the KINDERGARTEN, not in the third or fourth year of college or university. Clearer and clearer as the years go by we are learning to realize that next only to "Mother," the most potent and lasting influence on the life of child and man, is the intimate and daily association of these plastic little learners with their kindergarten and elementary school teachers.

Ten years ago the average administrative educator had not gotten around to a serious consideration of the need for, and the place of, music in education, but it is a far different situation we face today. Our greatest educational leaders (including such men as the late Doctor Eliot of Harvard; Hon. John J. Tigert, United States Commissioner of Education; Superintendent Frank Cody of Detroit; Superintendent R. G. Jones of Cleveland) and many others have come out so clearly and explicitly, for music, both vocal and instrumental, in the schools, that there is no longer any room for doubt as to its permanency in the school curriculum of the nation.

The equipment necessary for musical instruction can be purchased reasonably, and progressive school boards everywhere will readily approve all well-planned and necessary expenditures. Concert and small-sized pianos and harps, full and half-sized violins, cellos and string basses, full and half-sized flutes or piccolos, large and small drums, clarinets, trumpets, trombones, and horns, are all inexpensive, compared to much of the present laboratory and shop equipment in general use in secondary schools.

The Board of Education of Cleveland, Ohio, recently voted approval to a scale plan devised

### Public School Vocational Music Department

Conducted by

CLARENCE BYRN

Editor's Note: This department—the first of its kind to be established in any music magazine, and widely recognized as an authoritative, practical and helpful source of information and inspiration—is a regular feature of JACOBS' ORCHESTRA MONTHLY and JACOBS' BAND MONTHLY. The conductor, Mr. Clarence Byrn, Head of the nationally known Vocational Music Department of Cass Technical High School, Detroit, Michigan, is one of the outstanding figures in public school music, a musician of broad general experience and particularly in the public eye because of the remarkable achievements of Cass Tech Music Department under his direction. Readers are invited to take part in round table discussions and all suggestions and contributions pertinent to the subject of public school music or the preparation for the musical profession will receive Mr. Byrn's personal attention if addressed to him in care of this magazine.



CLARENCE BYRN



WARREN E. BOW  
Dean, Detroit Teachers' College

"From early infancy the child responds to tones, rhythm, and melody; he sings, blows with his mouth, drums and picks tunes out of his toy instruments. The child's activities may be crude, but they contain the psychological potentials for the development of a socialized musical ability."

"Vocal music has been taught in our primary and secondary schools for many years. Instrumental music lessons are now given in our elementary schools, as well as in the intermediate and high schools. In a few years practically every school in Detroit will have its orchestra and band, and our teachers of music will be required to conduct orchestras and bands, and to advise with students concerning their instrumental problems."

"The Music Department of the Cass Technical High School affords a specialized channel for the preparation of Instrumental Music Teachers. The department co-operates with Detroit Teachers College so that it is possible to offer a practical course for public school teachers of instrumental music."

WARREN E. BOW  
Dean, Detroit Teachers College.

by Superintendent R. G. Jones, and Russell V. Morgan, Supervisor of Music, whereby \$100,000 will be expended for musical instruments to be used by children in the public schools within the next few years.

### INSTRUMENTAL MUSIC TEACHERS NEEDED

There are millions of children in kindergarten and elementary schools today, learning the joy of song and games and drawing. Teachers have been trained in college just how to teach and lead the little ones in these, but throughout all this broad land there are very few indeed of our kindergarten and elementary school teachers who ever had a chance in college to prepare themselves to teach instrumental music in their classes. And none of all the great number of our American children who are equipped and designed by nature for the field of music will

ever get a fair start or a square deal, until our teacher-training schools give free class instruction in instrumental music to their kindergarten and elementary teacher cadets.

On page 6 of the August issue of JACOBS' ORCHESTRA AND BAND MONTHLY, is a letter from the music supervisor of a grand old town down in Alabama, that shows which way the south-wind blows. This enterprising supervisor is planning to place a full time teacher of instrumental music in one elementary school, and she specifies that the teacher must be able to teach all wind and string instruments, with 'cello or violin as a solo instrument. I wonder how many supervisors and superintendents realize the years and years of hard work it takes to properly learn all these instruments, how much it would cost at the regular private lesson rate, and also how little time would be left to pursue the required solid academic subjects, when the study and mastery of the many instruments is all crowded into the Normal or High school period, instead of being spread evenly throughout the entire school curriculum from the kindergarten up. As Joe Maddy says, "School Boards and School Administrators have been permitted to consider music as a single subject for so long, it is hard for them to realize the bewildering amount of detail and the many different kinds of technical training an instrumental music teacher must have before she or he can meet the demands of the school music field."

Instrumental teachers can not be required to take the same number of academic hours as all other teachers, and at the same time master the required number of instruments, at an additional expense of two or three thousand dollars for private lessons plus more hours of extra practice than the usual Dr.'s degree requires. Administrative educators and supervisors can do very little more of real value for music than they are already doing until we can get teachers who are trained to teach MUSIC — instrumental as well as vocal — in our kindergarten and elementary schools.

We in Detroit are fortunate in having within our public school system a training for teachers, "Detroit Teachers College," which is run under the direction of the Board of Education and Superintendent Frank Cody. Warren E. Bow, the energetic and far-seeing Dean, believes the special or vocational teacher should study the subject she or he is going to teach, rather than everything else but. Several years ago he saw very clearly the coming demand for teachers of instrumental music in the schools, and established an especially designed course of study, wherein instrumental training is the dominant or (major) feature throughout. And this instrumental training is provided free of cost. Accompanying is a statement from Dean Bow and the course of study he adopted for instrumental music teachers.

### HURRAH FOR THE WOLVERINES

We present this month a letter from Director Clarence Heaviland of the Redford, Michigan, High School Band, which certainly does indicate speed. Although the letter does not say so, I'll wager that the principal and the whole school body is solidly behind their band. Mr. Heaviland's questions show very clearly that he goes to the bottom of things.

Dear Mr. Byrn:—We have a high school band of about twenty pieces. We have been organized about a year and we recently won second prize in Class C at the Michigan State Band Contest.

(Q 1.) During the summer vacation, we have been playing two evening concerts per week for the City Recreation Commission and have several times programmed the popular song, *Just a Cottage Small*. I don't believe the public gave it the reception which it deserves. How can I



find the proper tempo to take a piece which is as new as this one?

(Q 2) Would you please give me a list of books which you recommend for organizers and conductors of school and amateur bands? — CLARENCE HEAVILAND, Director, Redford High School Band.

There is a great deal more than tempo to consider in putting over a song number. I would suggest, first, that you secure a copy of the song and study it very carefully. I usually memorize both words and music to every song I have to conduct, before taking it up in rehearsal or presenting it to the public. If we understand thoroughly the mood, sentiment, and setting of the story which the song carries, we will not go far wrong in our interpretation.

In addition to memorizing a song, I usually try to get a good singing record of it. The Victor, Edison, Brunswick or Columbia records are pretty safe guides. Before any of these companies release their records of a song, they have usually given them very careful treatment and the artist has usually studied the song very thoroughly. I am a firm believer in reproducing instruments and use them continually, both in my home and school.

For the young or beginning conductor of school bands I would recommend, first of all, Glenn Wood's book, *School Orchestras and Bands* (published by the Oliver Ditson Co.), for two purposes. It will assist the young conductor to sell his idea to the school authorities and the community at large, better than any other book. It also deals in a very readable fashion with the technique of organizing both bands and orchestras. It discusses the grouping and balance of bands and orchestras and gives a good list of overtures, selections,

marches, waltzes, etc., with composer and publisher. For these purposes it is very useful.

To supplement Mr. Wood's book, by all means I would recommend two others; first *The Amateur Band Guide and Aid to Leaders* by Goldman (published by Carl Fischer, Inc.). This book is not so good a sales talk as Mr. Wood's book, it speaks more from the professional side, but it is of the very best, technically to be had, from many points of view, for the inexperienced conductor, and it gives, also, a very fine list of reference books. Add to this the *American Band Arranger* by M. L. Lake, (Carl Fischer, publisher), the sub-title of which is *A Complete and Reliable Self-Instructor*. I can assure you it will be very valuable to young leaders in re-arranging or re-adapting their music to suit their players. There is also a booklet by Joe Maddy, called *School Bands, How They May Be Developed* (published by the National Bureau for the Advancement of Music), that contains some very fine hints on organization.

#### IN REVIEW

I have just read through for the second time, the August issue of JACOBS' BAND AND ORCHESTRA MONTHLY. It is a great edition — every column and every article. I recommend as especially helpful to all school readers; Edward C. Barroll's column for Saxophonist, page 42; Rudolph Toll's column for Clarinetist, page 14; Mr. Loar's discussion of the National High School Orchestra (Editorial Comment), page 5; Rex G. White's "A Trip to the Fairy Land of Music," bottom of page 6 and 7, and "How to Keep the Home Town Band from Bustin'," by H. N. Lampher, page 58.

## SCHOOL BANDS EAST, AND SCHOOL BANDS WEST

THAT trite old saying of "where there's a will there's a way," easily might be paraphrased to run: "where there is will there is play" — providing of course that "will" is conservatively taught, carefully trained and competently controlled. The paraphrase was suggested by reading the data submitted for this sketch of the Aberdeen (Idaho) School Band, Mr. Arthur D. Edgerton, director, and the changed line seemed to fit because of the difficulties that have been encountered and successfully overcome. (Naturally, none of these show in the accompanying photograph of the band.)

Aberdeen, Idaho, is a young community (about fourteen years old in state life), and never knew any public school music until this band was organized in October, 1925. The band started with thirty-six members, all but two of whom were absolute beginners in music of any kind. In consequence of this, and the previous lacking of any form of school music, the boys were compelled to learn the fundamentals of music (reading, *et cetera*), as well as master the tonal and mechanical details of their instruments, and there loomed difficulty number one. That this has been well overcome backs up the paraphrase, for already some exceptional talent has been discovered in the band, especially in the reed section.

The next difficulty to loom evidently was in the instrumentation ideas of the boys, for Director Edgerton states that every boy in the band wanted to play the cornet only. "Some fifteen of the original thirty-six boys bought cornets," writes Mr. Edgerton, "and of these fifteen only three of them are in line ever to become cornetists. We have no baritone horn, but fill in the gap nicely with our superfluous trombones and a tenor saxophone." Again, where there's a will!

The band recently gave a concert with an instrumentation of four cornets, four clarinets, flute, piccolo, two horns, six trombones, four saxophones, tuba, bass, snare and one set of trap drums. Some of the numbers played at this concert were *March, Our Director*, *Bigelow's Down Main Street*, *Poppy Land* and *Queen City*, all by Weidt.

An object lesson and some valuable suggestions for the inexperienced or hesitant band organizer



ABERDEEN, IDAHO, SCHOOL BAND

A splendid picture to illustrate the slogan, "Music for Everyone, and Everyone for Music."

Mr. Arthur D. Edgerton, director and instructor of the band, has had broad experience with school, college, town and industrial bands, and is now the eighth grade teacher in the Aberdeen Public Schools, using the will in teaching the boys to play. — M. V. F.

### The Somerville System

EVEN if counting by years, it is not so very long ago when the boy or girl who played an instrument of any kind (generally piano or violin) was regarded as being at least a precocity if not a genius in embryo, while today the

#### INSTRUMENTAL MUSIC TEACHERS' COURSE DETROIT TEACHERS COLLEGE

The applied music courses are given at Cass, while the basic courses in education, English, and psychology are given at Teachers College. Students having a regular high school education or its equivalent may enroll in the Instrumental Music Teachers Course at Teachers College. They will then be assigned to Cass for the special music courses as given in the curriculum which follows:

CASS	TEACHERS' COLLEGE
First Semester	First Semester
Harmony (1)	Health Education
Musical Instrument:	English (1)
String	Psychology (1)
Band or Orchestra	Sociology (1)
Second Semester	Second Semester
Harmony (2)	Educational Psychology (1)
Musical Instrument:	English (2)
String	Practice Teaching (1)
Band or Orchestra	
Third Semester	Third Semester
History of Music (1)	Education (3) (Case)
Conducting	Practice Teaching (2)
Musical Instrument:	(T. C.)
Wind	Science (1)
Band or Orchestra	
Fourth Semester	Fourth Semester
History of Music (2)	Philosophy of Education
Orchestration	Economics
Musical Instruments:	
Wind	
Band or Orchestra	

This course is primarily designed to follow the four years Vocational Music Course, wherein specialization is begun in the ninth grade a minimum of seventy-five hours in instrumental training, plus the usual vocal, theoretical and apocryphal courses, is required in the high school course.

young person who is not musically inclined towards the playing of some instrument (ranging from life to drum and others in between) is considered, if not in some way "lacking," at least a bit strange. Thus does time, things and trend change for the better, and the school that does NOT have its instrumental ensemble (band or orchestra) is not "in the swim" musically and modernity. If this is doubted, seeing and hearing the number of New England school bands massed in Boston for the big band Festival held on May 22 and playing singly in contest or amalgamated in concert would have convinced.

One of the organizations at the big music-mingling was the Somerville (Massachusetts) High School Band, this year under the pupil leadership of Floyd Tottle (son of Peter Tottle, the well-known clarinetist). That this band has weight of musical importance outside of its immediate school affiliations is proved by its accomplishments. For several years past the body has taken part in the Somerville public exercises on Patriot's Day and Memorial Day, was a factor in the band contest at the annual Brockton Fair last fall and won third prize, besides playing an important part at Class Day and other school functions. Mr. Wesley A. Maynard is the band instructor.

Under Mr. Maynard's supervision and direction instrumental music instruction in the Somerville public schools is carried out on the plan of giving every child in the junior high school an opportunity to take up the life, bugle or drum as an easy approach to the mastery of the more difficult instruments: the life leading to flute (or piccolo), clarinet, saxophone and instruments of the double reed type; the bugle to trumpet, trombone and others of the brass cup-mouthpiece group, and the drum to other instruments of percussion.

In the senior high school, besides the regular band there also is a boys' life and drum corps, and a bugle and drum corps composed of girls. The Northeastern and Western Junior High Schools each has a band, as well as life, drum and bugle corps made up of both boys and girls. Every ensemble is developed under the leadership of an advanced student from Mr. Maynard's department.



The census taker counted 2200 folks in Audubon, Iowa—and twenty per cent of them are music students in the public schools. Above are pictured the Junior and Senior Ensembles. (See next page.)

## About Band and Orchestra Folks

MUCH has been written and said regarding American music and musicians, and in this connection my attention is drawn to one of America's foremost bandmasters, a true, native son of the country — the brilliant young conductor, Everett Allyn Mosés (pronounced Moss-á), who annually conducts between three and four hundred band concerts at West Palm Beach in Florida for the entertainment of the hundreds of thousands of tourists, visitors and music lovers that are attracted from all parts of the world to this famous American resort. Engaged three years ago by this thriving, tropical city to organize and conduct a professional band for playing year-round, daily concerts, Mr. Mosés possibly has played to more people in that time than has any other bandmaster.

#### THE ANCESTRAL TREE AND ITS FRUITAGE

Adam Mosés, the great-great-great-grandfather of the present bandmaster, migrated to America in 1746. He sailed from Amsterdam, Holland, on the ship *Loyal Judith*, together with several other families of ancestors who made their homes in the New World, locating in that part of Pennsylvania now known as Chester County and thereby giving the subject of this sketch a Hollandese-American extraction. At the close of the Civil War, grandfather P. A. Mosés moved his family to the far West, locating permanently in the fertile Willamette Valley of Oregon. A musical family was this, for the four sons were musicians and band leaders. The second son, Amasa Woolley Mosés became a prominent Government bandmaster. He married Emma Phipps, the daughter of a prominent pioneer. From this union, on the seventeenth day of January, 1893, in the little Oregon farming community known as Tangent and some ninety miles south of Portland, was born Everett Allyn Mosés.

Showing indications of inherent musical talent at an early age, his father supplied Everett with a cornet and carefully guided the youngster's efforts with instruction under the strictest of discipline, developing in a few years a prodigy whose playing held musicians in amazement. At the age of eight years the boy became a member of a well-organized band, and at twelve was wielding the baton as conductor of his first band in a boarding school at Owyhee, Nevada, succeeding his father, who was called away on Government business.

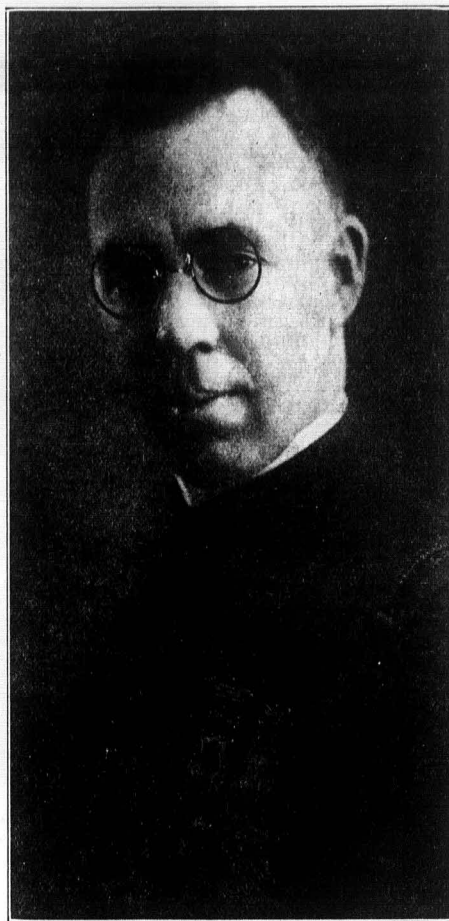
The boy had now become so proficient that when at the age of sixteen he entered high school at Corvallis, Oregon, in 1909, he was employed by the School Board to instruct the school bands and orchestras; he also was leading the orchestra at the Majestic Theater, and appearing as cornet soloist with the State College Band on its various tours. His musical activities paid his way through school and college. Incidentally, he took great interest in school athletics and became one of the greatest prep-school athletes of the nation during his time — holding state, Pacific coast and national records for sprinting, hurdling, and jumping. A safety box filled with gold and silver medals tells the story. He continued his music training under such masters as Clarence Eddy, Adolph Rosenbecker, Glenn Dillard Dunn, A. F. Weldon, E. Hellier-Collens and others; also gaining experience and advice from John Philip Sousa, Arthur Pryor and other famous bandmasters.

Mr. Mosés' career has covered practically every phase of the musical profession; theater, Chautauqua, band, symphony and opera. Gifted with a striking personality and cheerful disposition, he seems not at all like so many of the great conductors. With a calmness in strong contrast to the usual nervous temperament exhibited by most celebrities he quietly does his work, carrying at all times a smiling expression which urges his men on to greater efforts. He is an exacting conductor, an artist with the baton, and frequently appearing as soloist with his band gives the audiences some enjoyable cornet solo — all in all, a very democratic gentleman who is very popular and a friend to everyone.

#### THE MAN IN INTERVIEW

When I approached Bandmaster Mosés for an interview he was working on manuscripts of music to be featured by the band, yet he gave me a most cordial invitation to "have a seat," and laying aside his work gladly gave me some of his valuable time. Having heard so much of his genius and his concerts, reading the glowing newspaper accounts of him and hearing the complimentary remarks of his listeners, the interviewing intruder would tend to approach him with trepidation. But, NO! I was made to feel quite at home. Under the magic spell of his personality I explained my mission, whereupon he handed me his scrapbook from which

Spotlight on Everett Allyn Mosés—an interesting sketch and interview by Elliott H. Conroy, Charlotte, Mich., Community Band and Audubon, Iowa, Public Schools



EVERETT ALLYN MOSES

I gained the desired information relative to his nationality, ancestry, family history and music career. We had an enjoyable time, wherein a most interesting and pleasant hour slipped away.

Upon being asked what he thought of jazz music, Mr. Mosés replied:

"America is all the better off for having an age of jazz music, as the creative and interpretive musicians have been much impressed with the possibilities and practicability of many syncopated rhythmic and melodic figures. Good music is lasting, poor music is forgotten; hence, the

good element in jazz music will last and through evolution find its true position. Originating presumably from the negro and folk melodies of our country, jazz music is simple and easy to understand, thereby establishing its popularity with the masses, who find in it a vent to the happy emotions of everyday life. Americans are a lively race, and jazz music serves as an outlet for the expression of this element. As the true American would say, it has put 'pep' and snap into everything."

Regarding the saxophone, he said: "It is a distinctive instrument embodying a soft velvety tone of great beauty and possibility, and takes its place among the legitimate instruments of the age. Many of the verdicts against the saxophone have been based possibly on the fact that it has been one of the most abused instruments, due to the exaggerated demands upon it for wild and woolly effects. In this regard it has been treated a good deal like the much murdered slide trombone. However, in the hands of artists these two instruments are magnificently divine."

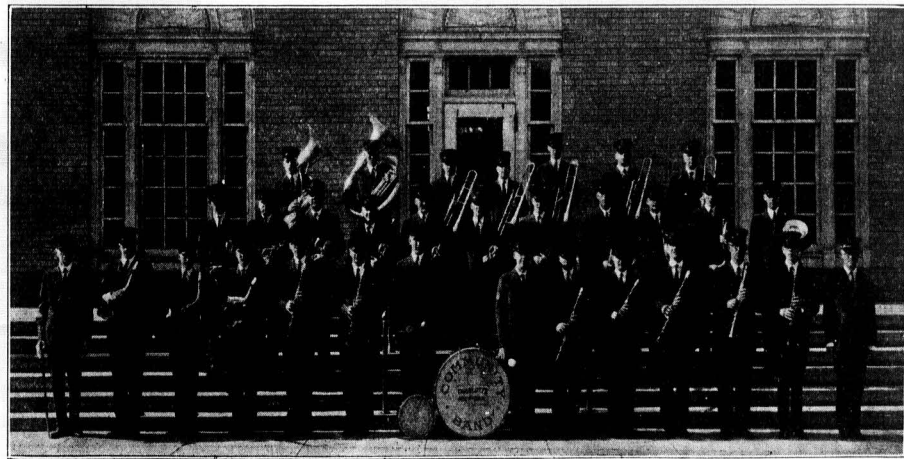
I learned from Mr. Mosés that he has collected from all parts of the world one of the largest, practical military-band libraries of music in this country. It embraces more than four hundred overtures; five hundred operatic and standard excerpts (or selections); more than a thousand miscellaneous concert pieces; some two hundred suites; about six hundred fine marches of all kinds; several hundred concert waltzes; most all of the standard solos for various instruments, nearly four hundred manuscript band arrangements from his own pen, and a great many valuable scores and original works. He himself has composed a number of concert pieces, marches, solos, songs, overtures, suites and novelties. He also has done considerable research work along the native Indian music lore of the Sioux, Cheyenne, Pinte, Shoshone, Mojave, Zuni, Pueblo, Chippewa and Seminole Indian tribes.

Mr. Mosés has one rule which he invariably follows, and that is keeping his audiences first in mind — constructing his programs to suit all tastes, and carrying numbers of great variety. This alone assures popularity of programs. He believes that American conductors best understand the likes and dislikes of American audiences, and that is why Everett Allyn Mosés stands today as one of the brightest stars in the musical firmament of North America.

— Elliott H. Conroy

### A Town Band with a Record

THE "key-note" of the Community Band of Charlotte, Michigan, is sounded in the Charlotte Community Association, for the first named body was organized by and is supported on subscription through the latter. Membership in the band is made up from the Charlotte community and a few surrounding smaller places, including Bellevue and Lake Odessa, and the band manager and director is Mr. H. A. Higby. Although holding itself as strictly non-professional, this band is the official playing body of Charlotte Commandery Knights Templars for all conclaves and district field days. Several times the band has shown its ability to carry through a field day program successfully for seven Commanderies, playing a fifteen-minute drill for each Commandery successively without intermission, and finishing with full dress parade. In passing, it is worth mentioning that the town of Charlotte



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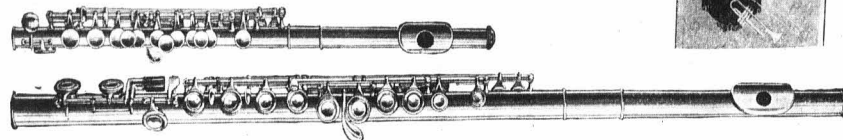
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boasts of having the largest K.T. Commandery of any town of its size (5,000) in the world, the organization itself carrying a membership of 850, with a drill team of 110.

The Community Band has adopted a marching formation for thirty men as follows. First section: four first clarinets, two second clarinets and piccolo; second section: baritone, three horns, alto saxophone, tenor saxophone and melody saxophone, doubling on baritone saxophone; third section: three solo cornets, two firsts, one second and one third; fourth section: two first trombones, one second, one third and three double B♭ basses. Following a successful testing of this marching formation for three years, the band claims that in every respect it has demonstrated its superiority over that ordinarily used, with the basses in front, especially as regards the sound of the band to listeners viewing a parade.

This band also is at home on the platform. Its concert instrumentation for twenty-four men is: piccolo (conductor); E♭ clarinet; two firsts, two seconds and one third B♭ clarinet; alto saxophone and tenor saxophones; two solo cornets, one first, one second and one third; three horns; three trombones, two B♭ basses; drums.

### Where Music Rivals Corn Crop



AUDUBON HIGH SCHOOL ORCHESTRA

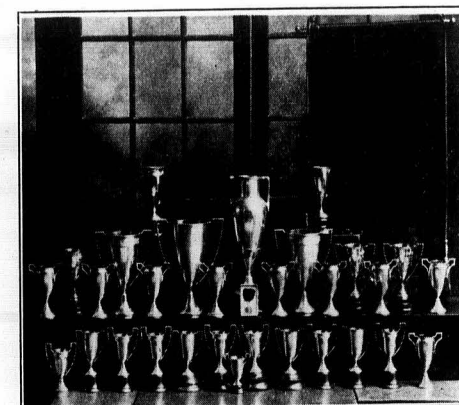
IT MIGHT be believed that the constant increase in school instrumentalism was owing to contagious example (something akin to sheep characteristics of following), if the intense interest and wide accomplishments of individual schools did not stand strongly as refutation. The town of Audubon, Iowa, has a population of only twenty-two hundred, and the accompanying photograph shows one hundred and sixteen school students (twenty per cent of the entire population), who are engaged in the study of musical instruments, with an instrumental allotment per capita as follows, exclusive of piano:

Sixty-two violins, five violas, three cellos, three bass violas, two flutes, one piccolo, fourteen clarinets, nine cornets, one French horn, three trombones, two baritones, three altos, two bass horns, four snare drums, two bass drums — total one hundred and sixteen. Five of these instruments (French horn, two bass violas, piccolo and bass drum) are owned by the school, having been purchased with funds from music programs.

This body of one hundred and sixteen students is grouped into three orchestras, two bands and general ensemble playing. There are both string and wind instrument classes, which now have been carried on for two years, and students are given an opportunity to take either class or private lessons. During the past four years these divisions have won twenty-seven cups, one banner and two honors in music contests; the High School Orchestra has won eight contests out of nine, and in 1925 were state champions in Class B.

Through the interest of the music department it was made possible to have Marshall Sosson, artist-student of Max Fiedel of the Chicago Musical College, to appear in two concerts in the fall of 1925. The afternoon concert was given for children in the grade schools and was attended by 375 youngsters, all of whom had studied the character of each selection and were very intelligent listeners. This work is being carried on through the efforts of Miss Tilda Schmidt, special teacher of stringed instruments, and Miss Amy Robertson, music supervisor of the public schools.

Audubon challenges any town of its size in the world to produce a greater number of public school pupils who are studying instruments, not including piano. — M. V. F.

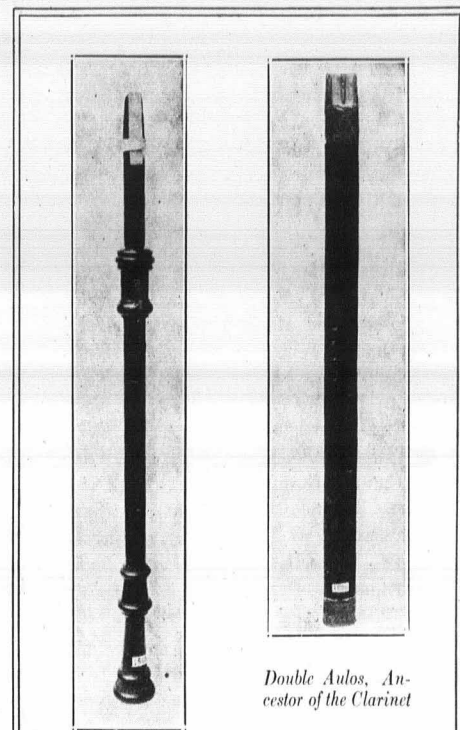


Definite proof that Audubon is raising a large and high grade crop of Music Makers. This picture shows the cups and banner won by the Music Department of Audubon Public Schools.

# The Temperament of the Clarinet

Some "Inside" Facts About Woodwinds

By Harry Bettoney



At left: The First Clarinet, Invented by J. C. Denner, Nuremberg, 1690.

TO THE editor of JACOBS' ORCHESTRA MONTHLY is due the praise or blame for this article. He assured me that it would be of great value and interest to many of the subscribers, as many inquiries on this and kindred subjects had been received. Indeed, when the writer was himself a young performer the questions discussed herewith often presented themselves to him for recognition and a solution; so it may well be that young performers of the present time are likewise interested. That clarinet players of the present time are interested is shown by the following letter from a reader which I quote from Mr. Toll's very interesting and helpful clarinet department in a recent Orchestra Monthly.

I have just received a new B♭, 17-7 Boehm system clarinet from ——. There is no doubt in my mind that it is not one of the best clarinets which money can buy, but I am troubled because I cannot get as good tone on it as on my old one of another make. I have compared the two clarinets carefully and can see no difference in the construction, except that the tone-holes are of different bore: that is, on my old instrument they are larger on the inside, while on the new one the holes are bored straight through (cylindrical) and of the same diameter inside and outside. Would it injure the quality of tone if I enlarged the holes on the inside, the same as they are on my old clarinet? Also, could I not have it tuned to a wide lay mouthpiece and get a better tone?

I have searched all the clarinet literature I can find, trying to learn the truth about the tuning of clarinets, but nothing seems to be printed on the subject. All matters pertaining to clarinet tuning, bore, reaming, acoustics, etc., seem shrouded in a secrecy that is a mystery to me. I would like to learn how to tune clarinets so that I can adjust mine to suit my own needs, but I do not know what tools to use or where they may be obtained. What can you tell me concerning these points? Please let me hear from you through the magazine. — D. C., Chicago, Ill.

When one takes into consideration the fact that so many play and enjoy the clarinet, and that there is a great need for its characteristic tone-color in all instrumental organizations, it is, on first consideration, surprising that so small an amount of literature is to be found bearing on the construction of this important and charming instrument; especially as it has been used for many years. It largely superseded the oboe in French Military bands about 1720, and it was introduced into operatic orchestras in Paris about 1750.

### TECHNICAL CLARINET LITERATURE

The violin, piano, organ, flute and many other instruments including the bagpipe have their literature. Volumes have been devoted to describing their technique, theory of construction, history and care. For such publications on the clarinet, however, I know only of V. C. Mahillon's work — *Elements d'acoustique Musicale et instrumentale* — in French text, and *Die Klarinette* by Altenburg (German text), besides some general remarks in the original methods of Magnani, Baermann, Berr, Klose, Romero, and Kappey's *Military Music*. In addition, scientific works by Tyndall, Helmholtz and Professor Dayton C. Miller of Cleveland, Ohio, may be mentioned. These works are, however, scientific, and it is extremely doubtful if the musician is able to derive much assistance from them. For the benefit of the student who is disposed to study this subject mention is made of them here.

It was my good fortune in the '80's to meet an old clarinet enthusiast in the hills of Yorkshire who had constructed clarinets for many years. He was a good clarinetist and one of the very few who made a hobby of clarinet making. He traveled and made records of his discoveries and observations. His conclusions were that makers of the clarinet were groping for knowledge, that improvements come only by experimentation and that the current theories regard-

ing clarinet construction were unreliable and misleading.

This in some degree is true, but I must conclude that the scarcity of available information on clarinet construction should not be attributed to a secrecy which might imply deliberate concealing and withholding of information. It is only by a great deal of persistent research and experience that one may learn the mysteries and secrets of the clarinet. Such special knowledge calls for individual thought, much time, energy and expense.

The making of a modern clarinet requires an expensive equipment in tools, without which a mere knowledge would be of no practical benefit; to make a clarinet by European methods requires much experience and skill. The American method, which means expensive labor-saving devices, removes from the field of competition the amateur clarinet maker. This knowledge mentioned above and acquired at such cost is usually the stock in trade of the individual or firm who possesses it. The European clarinet maker as a rule is intensely secretive regarding this knowledge which he guards jealously. I know of one American concern employing a foreign-born woodwind expert which is compelled to furnish him with a closed room where he works alone; every other part of the factory is open.

The few American makers whose knowledge and experience is worth while are not quite so secretive. In fact it is not possible for factories of any size (even if considered advisable) to withhold knowledge of mechanical devices.

### FALSE NOTIONS

The compiling and publication of a comprehensive treatise would indeed be costly, the purchasers very few. These are the reasons for the absence of published information. I have often wished that players knew more about the instrument and did not, in their gropings and

imaginings, believe the many queer stories that have been handed down from various sources, most of them without basis of fact. Here is one erroneous notion which I have heard many times in the last forty years — "Too many keys spoil the tone," or "The tone is spoiled by the weight of metal in keys." I remember with mixed feelings an experience of mine when playing in a French Comic Opera at Manchester, England, an obligato that contained the passage shown in the example.



My 14-key clarinet was minus the patent C♯, I having been persuaded by my teachers that additional keys would be harmful, and, of course, I could not make the trill. Unfortunately the hard-boiled conductor who came with the show from London had not heard of this particular foible; I was at his mercy, the teacher had not told me how to explain the doctrine. Somehow the time did not seem to be opportune to even try to explain to him, and right there my opinions were "clouded by insidious doubt."

Recently I read a news item, published in Berlin in 1740, relating that a musician in that city had developed a clarinet with 6 keys. It remarked that "the clarinet with 4 keys is very difficult and it is thought that the instrument with 6 keys will not be well received on account of the complicated mechanism." Going further back I read that Telephanes, a celebrated performer on the aulos in the days of Aristotle, held similar views. The aulos, predecessor of the clarinet, was a tubular wood instrument pierced with 6 finger holes and played with a single reed. This instrument had no speaker hole (register key), and therefore the notes above the lowest range could only be made by lip pressure. Clarinetists can demonstrate how easily this may be done, by closing the register keyhole and playing with the instrument so handicapped. "Telle," as his friends doubtless called him was evidently a bear-cat on this trick and when his admirers presented him with a brand new, up-to-date aulos, equipped with a "speaker" hole for the thumb he took offence at the gift as a reflection on his ability, and on that account not only did he refuse to play the instrument, but as the other auloists were playing the new-fangled contraption, he absented himself from the Pythian games where he had been a star performer.

THE record of the various improvements from the aulos to the present-day clarinet shows that all innovations have met with a similar reception. The length of this article prevents me from enumerating the many instances of tardy adoption of valuable devices. I could cite an incident three years ago at a Symphony concert at Boston given by a visiting western orchestra. A clarinetist, an exceptionally well-known artist, came on the platform before the others, and began to prelude softly and unobtrusively. After a few moments my companion, a lady clarinetist and therefore particularly interested, said to me, "What can be the matter with his clarinet? He is winding it up, just watch him!" After a while: "There he goes again! What can he be doing?" We watched, fascinated; our distinguished colleague would prelude calmly, then taking the instrument in his left hand, with his right he would make a movement right front oblique, presto about eighteen inches and return. After perhaps an interval of a second the right hand again went into action, this time with a revol-



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Bass and  
E♭ Tuba\*†  
Flute\*  
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2d Clarinet and  
3d Clarinet in B♭;  
Oboe,  
Soprano Saxophone in C  
and B♭ Soprano Saxo-  
phone†  
E♭ Alto Saxophone and  
1st Tenor Saxophone  
or 1st Tenor Banjo\*†  
B♭ Tenor Saxophone and  
2d C Tenor Saxophone  
or 2d Tenor Banjo\*†  
Bassoon and  
E♭ Baritone Saxophone†  
1st Cornet in B♭\*  
2d Cornet and  
3d Cornet in B♭\*  
Horns in F and  
Alto in E♭†  
Trombone (Bass Clef) and  
Baritone (Bass Clef)\*†  
Trombone (Treble Clef) and  
Baritone (Treble Clef)†  
B♭ Bass (Treble Clef) and  
B♭ Bass (Treble Clef)†  
Drums\*  
1st Mandolin  
2d Mandolin  
Tenor Mandola or  
Tenor Banjo and  
3d Mandolin†  
Mando-Cello  
Plectrum Banjo Obligato  
and Mando-Bass†  
Guitar Accompaniment†  
Piano Accompaniment  
(Melody Cued In)\*

- 1 JOLLY SAILORS. March (6/8).....Weidt
- 2 GOLDEN MEMORIES. Reverie (6/8).....Weidt
- 3 HOME TOWN BAND. March (4/4).....Weidt
- 4 FLOWER QUEEN. Waltz.....Weidt
- 5 THE GOOSE WADDLE. Danse Char. (4/4).....Weidt
- 6 JAPANOLA. Fox Trot (4/4).....Weidt
- 7 QUEEN CITY. March (6/8).....Weidt
- 8 IOLA. Valse de Ballet.....Weidt
- 9 CASTLE CHIMES. Gavotte.....Strubel
- 10 DRIFTING. Barcarolle (6/8).....Weidt
- 11 DARKIES' PATROL. (2/4).....Lansing
- 12 LA SIRENA. Danza Habanera (2/4).....Burke
- 13 CHIMNEY CORNER. Danse Grotesque (4/4).....Eno
- 14 YE OLDE Tyme. Char. Dance (3/4).....Weidt
- 15 EVENTIDE. Reverie (3/4).....Weidt
- 16 FRAGRANT FLOWERS. Novelette (4/4).....Weidt
- 17 HERE THEY COME. March (4/4).....Weidt
- 18 EL DORADO. Danse Tango (2/4).....Weidt
- 19 BLUE STREAK. Galop.....Allen
- 20 MOUNTAIN LAUREL. Waltz.....Allen
- 21 INVINCIBLE GUARD. March (6/8).....Shattuck
- 22 VERONICA. Barcarolle (6/8).....Weidt
- 23 LOVE AND ROSES. Waltz.....Weidt
- 24 DOWN MAIN STREET. March (4/4).....Weidt
- 25 CARITA. Dans Espana (4/4).....Weidt
- 26 THE OPTIMIST. March (6/8).....Weidt
- 27 JUST A MEMORY. Reverie (3/4).....Weidt
- 28 THE LINE-UP. March (6/8).....Bertram
- 29 DANCE OF THE TEDDY BEARS. (4/4).....Weidt
- 30 FLOWER OF YOUTH. Waltz.....Bertram

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ing circular motion about 25 or 30 times at lightning speed; after which he resumed his playing. This performance was repeated at least a dozen times; it was fascinating to watch, showing as it did a wonderful proficiency and speed which had taken probably 50 years to acquire. The clarinet metal ligature (reed fastener) was invented by Ivan Muller in 1817, over one hundred years ago—and yet this artist was using a cord as a reed fastener, which explains his peculiar actions.

## TUNING THE CLARINET

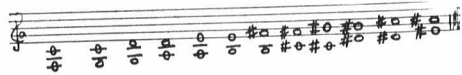
Before we attempt to tune the clarinet let us consider; first, our objective, second, the means to achieve it.

Our first may be explained as follows: we wish to make a clarinet in tune with itself, or as nearly so as possible. In addition to being in tune with itself, it must be tuned to the pitch at which it is to be played, for the reason that, when made, the pitch cannot be changed—except by such action as will disturb the equilibrium of the instrument, throwing it out of tune with itself. The pitch we will select is the one now in common use, viz., 440 vibrations for A, and as the clarinet in B♭ is the instrument most generally used, we will take that as our model.

A means of measuring the pitch must first be found. A tuning fork or pitch pipe is usually the most convenient device with which to establish the pitch—a reed organ is better than either for the reason that it is not subject to change in pitch due to variations of temperature, as is the piano or even the pipe organ. It should be carefully tuned, both in regard to its general pitch and its equalization.

A piano or organ tuner divides the octaves into twelve semitones as accurately as he can, by means of the "waves" in the vibrations. He establishes the standard pitch of the first note by a tuning fork or some other convenient instrument that is of the right pitch.

For instance: if he should take as his first note C and then tune exactly to it the 5th below (F), then the 4th below the C, (G), then the 5th below the G, (D), then the 4th below the D, (A), etc., until he reaches A♯, if the notes were all perfectly tuned, the last note (A♯) would be ¼ of a tone sharp. So he must distribute the inequalities of vibration rate evenly over the whole scale if the A♯ is in tune.



The tuner of the clarinet or any other wind instrument cannot do this, because he can only play one note at a time, therefore he must have as a guide or measurement an instrument that has already been tuned quite perfectly.

In addition to the physical difficulty in making the many notes with one tube, we have to contend with the seemingly apparent fact that no two performers play alike or have the same idea of what is a correct diatonic scale.

To be continued

THE passing of a revered mother is always a sad bereavement, and especially so when the mother has reached a very advanced age while retaining in full all the mentality, vigor and charm of younger years. The magazine extends its deep sympathy to Mr. Edwin A. Sabin, conductor of *The Violinist* department, in the loss of his mother, a nonagenarian who passed from life suddenly on Friday, August 13, at the home of her daughter in Newton Upper Falls, Massachusetts.

Mrs. Roxanna W. Sabin, who was born in Danvers ninety-five years ago, was one of the old-school mothers whose supreme interest was in building up a home-life for the children and then making companions of them, yet not to the exclusion of outside social and intellectual interests. When nineteen years of age she was united happily in marriage to Lucius H. Sabin, who preceded her passing by thirty-five years. Mrs. Sabin is survived by four children (two sons and two daughters); seven grandchildren, and seven great-grandchildren.

## The Elevator Shaft

By  
Dinny Timmins

PROBLY the most ridiculous thing that has come to light in the last month is the way the English Critick Ernest Newman went off his Nut about Jazz in general and Paul Whiteman in partikilar. They has been some stewing among the Criticks for quite a little while now about Jazz, and this here Statement of Newman's is the Climax.

The real trouble is that the Criticks started the Steam Roller their own selfs, and now it's run away from them. It wasn't the Musicians

that started all this Hooray Boys about Jazz being the Noo Art, they was satisfied to let it ride and jest go ahead and play it. Let it Speak for itself. But then these here Wise Guy Criticks come along, and begun to call it the Essents of American Musick and all that Bologny, and pretty soon they got Otto Kahn worked up into wanting a Jazz Oprey and Walter Damrosch hustling around trying to get ahold of a Jazz Symphony, and the whole of Society taking it up, and it is like a Amachoor Florist who nursed along a lot of Pretty Flowers in a Hothouse and then suddenly he found out they was Skunk Cabbage.

If you can jest remember that when you read this Red Hot Stuff of Newman's you can see that the Feller he's Slinging the Mud at is jest his own Reflexion in the Mirror, when he says things like this. He says, Jazzists flatter themselves they are the latest thing. The truth is, he says, they are already the most Tejus of Back Numbers. He says the day has gone by when Musicians can take even a little interest in it, and it is now the Last Word in Brainlessness.

But he don't get really Warmed up until he sies hisself on to Paul, and you can see without half trying that so fur as Newman is concerned Nobody Loves a Fat Man. Lissen to him Sizzle. He says, Argyment would be wasted on him and people like him. He says, all us Musicians can do is say to him, Go ahead and jazz the hymns as much as you want to, most of them is as silly as you are, but keep your Dirty Paws offen your Betters, he says.

Personally if a Feller says something like that to me, why I would get the Dirt offen my Paws by wiping 'em on him, but Paul shows how it is a Fack that a Fat Man is always good natured. Or, if you want my opinion, what he shows is which Feller is the Gent of the two. He goes ahead and makes a Statement that sounds like he was replying to a Nice Polite Letter instead of some Red Headed Mud Slinging. He says that Jazzing the Classics is jest making Classick Melodies popular by changing them around, and it's nothing but what the Classick Composers do their own selfs, and it's OK for Newman to sneer at Jazz and call it Brainless Musick if he wants to, but that's the kind of Musick that makes progress, when it don't go by the Regular Rules, and nobody can tell today what's going to be popular ten years from now.

Well, I think maybe Paul is rating Jazz a little mite too high, but still I think he deserves a lot of Credit for not getting on his Ear. I don't wonder the Jazz players has been kidded into thinking Jazz is better than it really is, but I think that Jazz is Popular Musick; and Popular Musick and Classical Musick will

always be two different breeds of Fish, and nobody can tell me different. Each of them may Borrey from the other one every now and then, but as soon as it Borreys too much why it becomes the other kind, and I say that Ger-shwinski's *Ragtime* is Classicks.

If Newman is so upset about having to Lissen to Jazz every time he goes out why they is hope for him in his Native Country, because I

see where in Berkhamsted, which is somewheres in England but I dunno where, at a hotel the dancers

Lissened to Musick nobody could hear but Theirselfs. They had special little Radio sets on their heads, which some Sientists in England have perfected at last after working on 'em for three years.

Now that is jest about the Cat's Wiskers. You can go to a hotel with one of them sets, and if you don't like the Musick why you jest cut it off, and if you do want some Musick why you can have any kind you want to. The only thing that worries me is what happens if half of the dancers is tuned in on a Waltz and the other half on a Charleston.

Dancing seems to be on its way, but not knowing jest where its going right now, anyhow. The Charleston has been kicked around

so much it's in a bad way, and now it's Nip and Tuck between the Valencia and the Black Bottom, with the odds right now on the Valencia. So far as I can find you got to have a lot of oozy mud on the floor to do the Black Bottom. The dance is supposed to give the Idee of dragging your feet through the mud, whereas to do the Valencia all you have to have is a plate of Tomatoes on the table and a pair of Castanets in the Orchestry.

Then they is another noo dance called Messin Around, which also comes from the Cullid Folks like the Charleston and the Black Bottom. Then as ought to know says it will beat out the other two, but I have a hunch that dancers are kind of fed up with the cullid dances, and aim to do a little stepping with the Spanish awhile. Anyway you notice that they is four or five Valencia fox-trots already out by Tin Pan Alley, while they is only one apiece of the other ones. And even the movies has taken it up, and they are making a picture called Valencia with Mae Murray in it, and if she can't make the dance popular why nobody can.

Did you ever notice the way the movies and the song publishers is always stealing each other's stuff, anyways. They come out so near together you can't tell

WHICH COMES FIRST which one come first, — SONG OR PICTURE? like That's My Baby and I'll Say She Does

and The Volga Boatman and The Big Parade and a lot of others I can't remember. And then they is others where they dig up old songs and ballads like Humoresque and Love Me And The World is Mine. Genarly the picture comes first, but lately they has been quite a flock of pictures that was named after Song Hits.

Two of the ones I jest mentioned was the other ways around. The picture called The Volga Boatman has brung out two songs. One is The Boatman on the Volga, and the other one is The Vulgar Boatman, which is all about the boatman in the park who takes the girls out riding, and you'd be surprised. And the other one is My Dream of The Big Parade, which is all about the feller who had the night-mare with Millions of Airplanes, Bombs flying Down, Millions of Cooties a-crawling around, and how he saw One-legged Pals, coming home to their Gals, In My Dream of The Big Parade. It jest goes to show that after all they is nothing like Art.



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## They Make Music for the Movies

IN INTRODUCING to our dear readers the solo organist of Ascher Brothers' Terminal Theater (Northwest Side), staff organist of Radio stations WGN and WLJB, Ambrose Larsen, we have only told you half. There's more coming! Ambrose is, and has been for many years, the official demonstrator of the Rudolph Wurlitzer Company's Chicago branch which is, in itself, quite an honor. Many an instrument would never have seen the light of day had Larsen continued to be a professional pianist, for all he has to do is to put on the "sobbing Tibia" on a ballad, or do one of the many effects he has originated when, Presto! the factory remains ninety days behind with their orders.

I think that the secret of Larsen's success is in his comic complex, for, like most really fat men, he is always laughing or telling some funny anecdote. Such hilarity is contagious and reflects itself in his music. He is one of the best jazz men in the business although his marches are equally well played, being marked by a severity in regularity of tempo and brass band-like orchestration.

A group of the "professionals" were gathered around Larsen the other day discussing "musical fits" or synchronism. Finally Ambrose turned to the crowd with the question, "What would you fellows play if you were to see on the screen the object of a head floating down a river? Nothing else, just the head?" Well, one suggested *Floating Along Rag*. Another *By the River* and there were two or three that seemed to hit near the idea. Larsen let out a big grin and said, "No, you're all wet. I'd play *I Ain't Got Nobody* (No Body). . . . During the riot that ensued I managed to get this picture to introduce him to you and here he is—and some organist. *Henry Francis Parks*.

*But that isn't all they do by a long shot. Read on, and you'll be better acquainted with some folks that are well worth knowing.*



AMBROSE LARSEN  
Solo Organist, Terminal Theater, Chicago. Radio and Concert Artist, Wurlitzer Demonstrator



RALPH WALDO EMERSON  
Chicago Concert and Radio Artist. Teacher and Authority on Theater Organ Playing.

YES, this gentleman's real name is Ralph Waldo Emerson and he seems to be sittin' on top of the world. There is a reason, however, and you, too, will soon see why he looks so happy. Here is Ralph's story:

A few years ago, he came to Chicago, practi-

cally unknown. It wasn't long, however, until the folks in the Windy City were sitting up and taking serious notice of this energetic young man. He was affiliated with the Barton Organ Company as their official organist, and soon after became organist for radio station WLS. For several years, through his brilliant radio organ concerts, he enjoyed possibly the most widespread popularity that an organist can ever hope to attain.

During this time, he also conducted classes in Motion Picture Pipe Organ Playing, with which he was very successful. His classes were always filled to overflowing and there was also a waiting list, fully "a mile long," so you can see that Mr. Emerson was about the busiest organist in the city at that time. He was a glutton for work and I think he always had plenty to do.

From all this hard labor evolved the thing that was to make the name of Ralph Waldo Emerson an important one in the world of organ playing. With his valuable knowledge of what the public demands, gleaned through his many thousands of requests and his experience as motion picture theater organist, it is no wonder that he was more than qualified to become the founder of a very unique institution, The World's Largest Organ School. That sounds big, doesn't it? Well, let me say that it certainly is big!

Imagine walking into a studio, sixteen stories above the din and roar of Chicago's famous loop, and into a place where there are fourteen of the latest type Eskey unit organs installed. Each organ is in a separate sound-proof room with a special ventilating system; and each organ has all the manual traps, second touch, percussions, and in fact, everything that makes a good theater organ. It is here that newcomers, who wish to become theater organists,

are given experienced and thorough training. This is Mr. Emerson's studio and he is justified in being very proud of possessing such excellent teaching facilities.

Mr. Emerson has an auxiliary to his teaching course that he is also very proud of. This he calls his Extension Course and it is an original idea with him in every detail. The Extension Course enables the organist in the small town to not only improve his position, but at the same time, it keeps him from getting into a rut. He also features a Beginner's Extension Course that helps to qualify the pianist in the smaller communities who is not adequately equipped for theater organ work.

Ralph Emerson has personality, too, and lots of it. His pupils are always his best boosters and his finest references. He's a bear at remembering names and faces; he would certainly have to be with fourteen pipe organs and scores of pupils to look after. He is the composer of many popular songs and is constantly in demand as guest organist for dedications and civic music activities. He tells me he enjoys Jacobs' *Melody* immensely and finds the articles interesting and the music very useful in connection with his work. If you ever drop in to see Mr. Emerson and his wonderful school, rest assured that you will receive a hearty welcome, because hospitable is one thing that man is.—*Clark Fiers*.



WALTER H. FAWCETT  
Pittsburgh Theater Organist (Warner's State), Concert Artist, Choral Director, Church Organist and Choir Leader.

WALTER H. FAWCETT, organist at Warner Brothers' State Theater, is a native son of Pittsburgh. He obtained his musical education from Prof. Charles Gernert, Dr. C. N. Boyd and William K. Steiner. He is a very competent musician and has been successful in concert, church and theater work.

Mr. Fawcett has appeared in recital work in the East. For over ten years he was official organist for the Choral Societies of this city, and he is now the organist and director of music in one of the largest churches in this vicinity. Mr. Fawcett rejected the offer of a professorship in a well-known conservatory, preferring the possibilities and the field offered in theatrical work.

—*Helen Cox*.



CYRIL I. GUTHOERL  
Feature Organist at Loew's Aldine Theater, also Organist at St. Agnes' Church, Pittsburgh

CYRIL I. GUTHOERL, feature organist at Loew's Aldine Theater, is one of the leading organists of Pittsburgh. Cyril is still in his twenties, yet he has years of experience both in theater and church work.

Cyril comes from a musical family, having two brothers, a sister and father who are all organists. He received his musical education from his father, who was a professor in the Conservatory of Music, Leipzig, Germany, and Cyril is one of those organists who believes in the old saying, "A rolling stone gathers no moss." He has been organist at St. Agnes Fifth Avenue Church for the past ten years. He was organist at the Olympic Theater for nine years, and has been employed at Loew's Aldine for the past three years. He is featured every week with organologues at the theater, during which he introduces many novel arrangements.

### News Briefs

*Benton Harbor, Mich.*—Miss Elizabeth Scott is musically accompanying the pictures at the Liberty Theater, which is having a new organ installed.

*Milwaukee, Wis.*—Miss Avelyn M. Kerr is acting as organist at the Mirth Theater, which is controlled by the Saxe Theater Company, and will be here until November 15, after which Miss Kerr will be transferred to the new million dollar theater.

*Hartford, Conn.*—The recent agitation for high wages for musicians has been no less active in Hartford than in other places. Local 400 of Hartford has been successful in arranging with employers of musicians for the establishing of a minimum wage of \$53 a week during the balance of this year and a minimum of \$55 a week for 1927. It was proposed that organists be raised from \$75 to \$125 a week, in the main to protect the small three-piece orchestra, but this raise was not adopted, although organists received raises proportionate to those given other musicians. The Strand and Princess Theaters, under the management of Harry Needles, were the first to grant the musicians' demands, and the other theater managements have fallen in line. The Poli theaters and the Paris were not affected as both managements have two-year contracts with their musicians.

*Bellevue, Ky.*—Miss Alma Sunderman is playing a Wurlitzer organ at the Avenel Theater.

*Vicksburg, Miss.*—Miss Naimo Gerger is acting as organist here at the Walnut Theater.

*Chicago, Ill.*—Sam Fleischer's Hollywood Synopators, who have enjoyed a brief summer vacation from their season at the Hollywood, 1500 West Fullerton Ave., are back again with a better program than ever. Sam Fleischer and Henry Francis Parks at the organ have made quite a team, for Sam is small, fat and funny, and Francis is dry, droll, yet gifted with repartee, so we've been told. They have pulled many amusing stunts together at Fleischer's expense. Also Francis is the fall guy when needed for the special arrangements for the orchestra. So it has been a 50-50 proposition. Fleischer is some vaudeville director and last year had a great nine-man band.

*Cincinnati, Ohio.*—The Gibson Hotel Orchestra, Robert Visconti, Director, broadcasted the whole of Theodore Bendix's *Love Episode in Birdland* (a Walter Jacobs publication) recently in one of its notable programs over WLW (the Crosley Radio Corporation). This orchestra is composed of talented musicians and is one of the finest organizations in this city. Mr. Visconti says he likes real music and does not care much for jazz.

These are the

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# The Photoplay Organist and Pianist

By Lloyd G. del Castillo

I AM IN receipt of the following interesting letter in reference to Mortimer Wilson's score to *The Black Pirate*: I include only the pertinent portions:

"We ran this picture for a week in one of our local theaters. We rehearsed the deuce out of the score and in my opinion played it well. We presented it at the first presentation of the film, and after the first show the management forced us to make up our own score, saying that people walked out in the middle of the performance denouncing the score."



L. G. del CASTILLO

"Is the score being used in the leading cinema houses, or has it been discarded? I'd hate to be in Mortimer Wilson's shoes and after such a brilliant effort have my score rejected."

"My particular criticism is that the music is too light. In many of the very heavy furious scenes there are placed 6/8 numbers that resemble Scotch dances."

## SCORE TO "THE BLACK PIRATE"

This correspondent has opened up an interesting subject that illustrates perfectly thesnags that idealism in the movies is bound to run up against. I have not myself played the score or even had an opportunity to see the picture, as much as I wanted to, but I have talked to a few people intimately concerned, and run down some interesting information. Though not pertinent to the discussion, it is of general interest that the producers lacked confidence in the picture itself, and Wilson was limited to scoring for a smaller orchestra than he had used in either the *Thief of Bagdad* or in *Don Q*.

Personally, I heard the highest praise of the picture, particularly the beauty and excellence of the color photography, and am at a loss to know why it was not more successful. But that is beside the point. It is the music that we are concerned with, and there is no question but that in Wilson's three scores, each one has been a little inferior to its predecessor.

Of the two that I was able to hear, the *Thief* score was immeasurably superior to the *Don Q* score, and I am accepting my informant's word that the music for *Don Q* was better than that for the *Black Pirate*. This, as I will show, was not the composer's fault. In the first score, in which he was given free rein, the music was of the highest idiomatic and atmospheric calibre, and was a delight for the musician to listen to. And right there is precisely the trouble. It was a score written by a musician for musicians, and over the heads of the average listeners. If you remember, the score was criticised by many laymen as being tuneless. It was. It was as tuneless as Debussy's *Pelleas* or Strauss' *Death and Transfiguration*.

Fully appreciating Wilson's achievement, the producers were dissatisfied because they felt, possibly justifiably, that Wilson had gone over the heads of his audience, and it was only Fairbanks' staunch backing — and Fairbanks is a good deal of an idealist himself — that carried Wilson through. The result of the interference is plainly seen in the second and third scores. Instead of being given free rein to write as Wilson, the composer was restricted to write as an adaptor in one case of authentic Spanish melodies, and, in the other, of authentic sea chanteys (the "6/8 Scotch dances" referred to by the above correspondent). The

result was unfortunate. Wilson was out of his element, and his characteristic idiom was cramped and mutilated.

In the case of the latter pictures, Riesenfeld was paid to assemble a score. This he did, as only Riesenfeld can. It is, then, a substantial tribute to Wilson that Riesenfeld's score was used only temporarily at the New York presentations, and the Wilson score then reinstated. At the Boston premieres, the Wilson score was used in every case, with the composer conducting. Whether he will continue to score future Fairbanks films is problematical. Fairbanks still has the utmost confidence in him, but Wilson himself is as disillusioned as are the bulk of idealistic artists who have attempted to preserve their artistic integrity in the turmoil of Hollywood activities.

## WESTERN PICTURES

In accordance with the plan outlined last month, I am this month continuing an analysis of the musical requirements of different types of pictures. This is in response to a request from a correspondent who asked that I cover Spanish and Western pictures, which achievement I am celebrating in this and the last issue. Next month I intend to proceed naturally from Western to American Indian pictures, which overlap to a small extent.

In analyzing the Western picture, it is obvious that a little imagination becomes necessary in searching out the appropriate idiom. It is no longer possible for the player to find a mass of music patently labelled Western music, as was the case in the Spanish picture. Aside from a few Western allegros and other pieces of similar nature to be found in the photoplay editions, we must develop our general type from a quantity of miscellaneous literature, ambiguous and often misleading in title.

Let us see first what help Rapee gives us in his Encyclopedia. Under *Western* there appears a list of 47 numbers, and cross-reference to *Minor One-Steps* and *Galops*. First I want to call your attention to the implications of this cross-reference. You will notice that the reference is not to hurries and agitated, which may incidentally become appropriate to action but do not constitute the normal gait of the Western drama. Instead its swift action calls for a lighter atmospheric type than the hurry and agitated with its ominous or tragic undercurrent. The Minor One-step is particularly worth segregating in your classifications, because, although it provides a special atmospheric effect by the use of the minor mode, its form nevertheless maintains a light tenor. In this category, outside of Levy's widely used *Hunka-*

*tin* (Belwin), the bulk of material seems to have been developed as an art form by George Cobb, under whose guidance it appears frequently in the two Jacobs Piano Folios of One-Steps.

Rapee's Western list covers a wide range, from ballads such as *Little Gray Home in the West* and characteristic intermezzos like *The Hobbledehoy* to the Western allegros found in the photoplay editions and several of the Minor One-steps re-listed from that heading.

My own system works out quite differently. I find the bulk of the picture cuing itself from my two classifications of *Light Active* and *Light Characteristic*, and the sustained chase or fight that is the ubiquitous climax of these thrillers calling for an overture allegro of the lighter type, as Von Suppé or Rossini. Generally speaking, my *Light Active* folio corresponds roughly to Rapee's two classifications of *Minor One-Steps* and *Galops*, being similarly sharply differentiated from the hurries and agitated. Searching for the more relevant material (eliminating considerable music of unsuitable character, such as gigue, farandoles, tarantellas, and allegros of martial or Continental flavor), I conscientiously weed out the following bouquet of roses for your consideration and inspection; some of which are intermezzos of normally slower tempo which may, without forcing, be whipped up in speed:

*Cafe Chantant*, by Fletcher (Hawkes), *Gaiety* by Savino (Robbins-Engel), *Cheero* by Finck (Hawkes), *Bohemiana* by Smith (Fischer), *Carnival-Finale* from Suite de Ballet for organ by Stewart (White-Smith), *Spangles* by Bratton (Witmark), *Persiflage* by Francis (Witmark), *The Village Dance* by Burleigh (Schirmer), *Danny and His Hobby Horse* by Pryor (Fischer), *The Round Up* by Aborn (Belwin), *Dashing Cowboy* by Aborn (Belwin), *Aurora* by von der Mehden (Fischer), *Western Sketches* 1 and 4 by Stahlberg (Fischer), *Western Allegros* by Falck and Riesenfeld (Schirmer), *The Swallows* by Klein (Fischer), *Al Fresco* by Herbert (Witmark), *Karama* by Grey (Feist), *Overture to Suzanne's Secret* by Wolf-Ferrari (Schirmer), *The Dog Train* by Trinkaus (Fischer), and various galops, all equally mediocre, from the various photoplay series.

The *Light Characteristic* classification is even more elastic in scope, comprising as it does, all the variations of a quieter type of music from those bordering on light neutral to the other extreme fringing on the grotesque. A résumé of some of the numbers may explain the type better than a mess of words can. Suffice it to say that it is one of the most useful divisions in my library. For all pictures with action or characters bordering on the whimsical this type of music is invaluable. I append a selected list of such numbers, particularly suitable for Western pictures.

*Pekoe Dance*, by Tschakoff (Fischer), *Sambo's Holiday* by Tschakoff (Fischer), *Mock Morris Dance* by Grainger (Fischer), *Sheep and Goat Guion* (Schirmer), *Cinderella* by Lorraine (Fischer), *Little Dot* by Froelich (Church), *Melodie Caprice* by Squire (Hawkes), *Captain Cupid* by Bratton (Witmark), *Araby* by Johns (Witmark), *Ole Virginny* by Zamecnik (Fox), *Fascination* by Lenzberg (Harms), *Rural Flirts* by Bradford (Belwin), *Folly Dance* by Haines (Hawkes), *Loney Doney* by Hellard (Jacobs), *There Once Was An Owl* by Herbert (Witmark), *Danse Baroque* by Herbert (Fischer), *The Hustler* by Srawley (Sanders), *Piccolo Pic* by Slater (Fischer), *The Philanderer* by Srawley (Sanders), *Spoon River* by Grainger (Grainger), *Country Gardens* by Grainger, (Grainger), *Harold and Mildred* by Finck (Hawkes), *Pre-lude* by Jaernfeldt (Schirmer).

## THE LOVE THEME

For the love theme, which is generally comparatively minor in importance, care should be taken to avoid the more sophisticated types of emotional expression. The best known *Liebes-traum* by Liszt, for example, or the *Dream Melody* from *Naughty Marietta* by Herbert, is just the sort of thing not to use. So, for the average Western, is Minna's theme from *The Girl of the Golden West*, as appropriate as it would seem at first thought. Of far better calibre are the semi-standard or current popular ballads of the type represented by *My Little Gray Home in the West*, or *The World Is Waiting for the Sunrise*. Incidentally I find it helpful to keep all ballads (as distinguished from the run of morceaus ordinarily labelled as Romances, Love Songs, Chants d'Amour, and so on, which have a much wider application), in a separate folder, where they lie ready to glide into saccharine action as love themes.

## THE USE OF OVERTURES

Now as to the inevitable spirited climax of the picture, than which there is no better summary than appears in Galsworthy's *Silver Spoon* (adv.). "Bound and seated in front of the bad cowboy on the broncho, the heroine was crossing what Michael shrewdly suspected to be the Film Company's pet paddock. Every ten seconds she gave way to John T. Bronson, Manager of the Tucsonville Copper Mine, devouring the road in his 60 h. p. Dodge, to cut her off before she reached the Pima river. He saw the bronco fall, dropped by a shot from John T. Bronson; and the screen discloses the words: 'Hairly Pete grows desperate . . . You shall not have her, Bronson.' He was throwing her into the river, instead, to the words: 'John T. Bronson dives.' There he goes! He has her by her flowing hair! But Hairly Pete is kneeling on the bank. The bullets clip the water. Through the heroine's fair perforated shoulder the landscape is almost visible. What is that sound? Yes! John T. Bronson is setting his teeth! He lands, he drags her out. From his cap he takes his automatic. Still dry — thank God! 'Look to yourself, Hairly Pete!' A puff of smoke. Pete squirms and bites the sand — he seems almost to absorb the desert. John T. Bronson raises the reviving form. Upon the bank of the Pima river they stand embraced, and the sun sets."

Well, it was for just this sort of twaddle that the worthy overtures of Rossini, Wallace, von Suppé, Plotow and other celebrities were created to act as time fillers. Properly cut to avoid the quieter sections, they serve more worthily and less monotonously than the shorter stock hurries, a succession of which becomes as monotonous to the listener as to the player. Specifically may be mentioned Rossini's *Tancredi*, *Semiramide*, *William Tell*, and *Italians in Algiers*; von Suppé's *Pique Dame*, *Jolly Robbers*, *Morning, Noon and Night in Vienna*, *Frau Metastern*, *Irrfahrt Um's Gluck*, *Wanderer's Ziel*, *Light Cavalry and Poet and Peasant*; Plotow's *Martha*; Keler Bela's *Lustspiel*; Nicolai's *Merry Wives*; Thomas' *Raymond*; Bellini's *Norma*; Mendelssohn's *Ruy Blas*; Plotow's *Stradella*; Smetana's *Bartered Bride*; Saint-Saens's *Phaeton*; Wallace's *Lurline* and *Maritana*; Glinka's *Life for the Czar*; and Reissiger's *Mill on the Cliff*.

## SUITES

We have now, I think, covered most of the exigencies of the Western picture. Additional emergencies, such as fires, tornadoes, gun fights and horse-stealings may be adequately covered from the list of special numbers thoughtfully prepared by the Messrs. Schirmer, Fischer, Belwin, Fox, Jacobs et al. But there is one source of material, aside from albums, that must not be overlooked. I refer to the suites, in the

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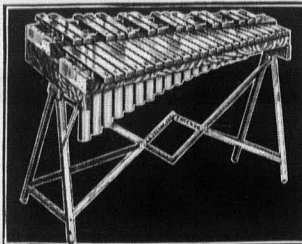
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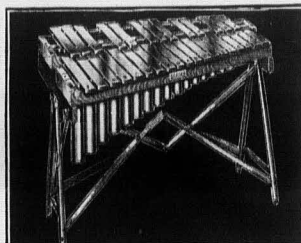
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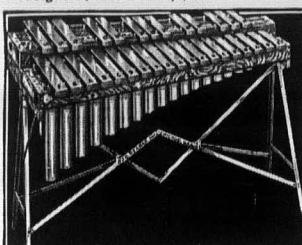
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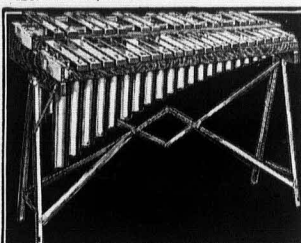
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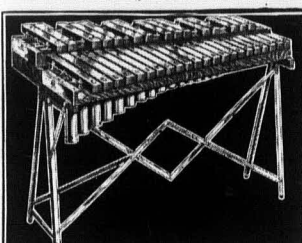
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depths of which invaluable morsels are so often sequestered (a Spanish word meaning hidden). Always remember the suites. There is no contingency for which they are not prepared, it is my belief that outside of direct dance or title cues, there is no situation which cannot be accurately and effectively handled by them. With a few deft passes, nothing concealed in the hands, I produce these tidbits for your edification:

*Morris Dance* and *Torch Dance* from *Henry VIII* by German (Fischer), *American* from *Silhouettes* by Hadley (Fischer), *La Fete from Scenes Napolitaines* by Massenet (Fischer), *Dance of the Demons* from *Prince Ador* by Rubner (Fischer), *Tarantelle* from *Petite Suite* by Coleridge Taylor (Hawkes), *Danse Russe Trepak* from *Nutcracker Suite* by Tchaikowski (Hawkes), *Farandole* from *2nd Arlesienne Suite* by Bizet, and *Finales* from all three *La Source* suites by Delibes (Jungnickel).

If there are any gaps in these lists, kindly bear with me and charge it up to profit and loss. If I'm a bum prophet it's your loss. The fact is that my co-ordination is very imperfect, as my base of supplies is ten kilometers away from the battery at which I am now firing in the home sector. If you need a translation, that means that I keep all my music at the theater, and wield my typewriter at home.

### Who Can Tie Their Record?



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HOW would you like to listen to yourself sing the Song of the Volga Boatman 1000 (M) times? These Washington boys, under the direction of Fred Starke, composer and violinist of the Metropolitan Theater Symphony Orchestra, followed the *Volga Boatman* film around the Crandall circuit of theaters in Maryland and Virginia. They sang *The Volga Boatman* song theme one thousand times on the tour, and say they got as much kick out of the song the last time, as 'at the opening day at the Metropolitan Theater.

The Imperial Quartet has appeared at various theaters and on the air, and were part of the Crandall Saturday Nighters when that unit was a WRC feature.

The boys were so popular during the run of the *The Volga Boatman* picture and were so closely identified with it in the minds of the people that they are often referred to now as the Volga Boatman boys. Left to right they are W. Arthur McCoy, first tenor; George E. Anderson, second tenor; J. Benton Webb, baritone; Francis P. Hearstill, bass. In the larger houses they augmented the quartet and engaged the following boys to assist: W. F. Raymond, first tenor; George A. Myer, second tenor; Fred Schaefer, baritone; Charles Moore, basso, and the combination was known as the Imperial Male Chorus under the direction of Fred Starke. — Irene Juno.

## CHICAGOANA

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JACK CHAPMAN AND HIS ORCHESTRA are playing the Roof Garden of the Hotel La Salle every evening from 6.00 to 2.00 and "putting it over" in great style.

MAX STEINER, the noted opera conductor, is handling the orchestra for *The Affairs of LeMaire* a lavish farce extravaganza at the Woods Theater, featuring Ted Lewis, Sophie Tucker and Lester Allen. The musical score, which was arranged and orchestrated by John L. McManus, is exquisitely beautiful and very different in that a grand piano is used, not in the usual accompaniment way but independently, with elaborate modernisms in arpeggios, breaks and piano figures. It is needless to say that Max Steiner brings out every beauty with unquestioned fidelity.

TED LEWIS and His Musical Clowns are back with us and delighting the public with hilarious musical oddities. A particularly interesting "Affair" (that's what they call the individual scenes or acts) is a presentation of Ted Lewis' Band which comes down from the back of the theater in "dusters" and "stove-pipe" hats portraying the old-time minstrel days. Marching down the aisle they walk upon the stage and conclude with the *Stars and Stripes Forever* March in true minstrel style. It's three hours and fifteen minutes of genuine entertainment.

PAUL ASH and His Merry Gang are still the Rexii of Orchestral Jazz in the Windy City. Paul is doing some very clever things and he has SOME orchestra. The first trumpet and solo violin are particularly good though one cannot slight a single member. They are all first class men in every respect. It is rumored here that Ash will go to New York in the late fall for the B. and K. Organization. The Oriental Theater is about the most popular one in the Big Town just because of Paul Ash and Henri Keates.

RALPH WILLIAMS and His Jazz Jesters are "knocking them cuckoo" with a *Jazzical Jazz Revue* at McVickers. Ash's old stand. Ralph has a "hot" band which seems to be quite the proper thing in the game here and putting over his stuff with a vim.

FRANK SILVER, the author of the famous "Yes, We have no —" (a seven letter word, beginning with B and ending with S) is the headliner at the Tower, the South Side Orpheum Vaudeville house. He has his inimitable orchestra along, and while considerable regret has been evidenced that there seemed to be a dearth of the delectable fruit in which he is interested he promised to see that the next time he comes to Chicago the trouble would be overcome.

AL SHORT and His Boys in their *Trip Around the World* have finally arrived in Jazzmania, one of those legendary countries close to George Barr McCutcheon's principality of Graustark. His musical peregrinations have not "made" either Al Short or the Capitol for Al was "made" some time before he entered upon this hazardous voyage. But, if he was just "made" before he is invincible now and in prestige and local reputation, in his style, second to Ash only. Al is, besides, a fine, routine business musician of the first rank and knows the technique of orchestral conducting well. We like Al personally because he is an affable Irishman, a good musician, a likeable personality and *Some Showman*.

BENNIE KRUEGER and HIS ORCHESTRA are featured at the Tivoli which theater is B. and K.'s South Side DeLuxe House. Krueger's Orchestra is so well known that comment is really superfluous but it should be said that he stands unique in his individual style of "routine," that the announcement of his spot on the bill usually is the cause for considerable applause, and he has stopped the show more than once. And, of course, he records.

FREDERIC WEAVER, will head the orchestra of Ascher's new Colony Theater, Fifty-ninth St. and Kedzie Ave., which opens Thursday evening. Mr. Weaver is well and favorably known among the movie directors of the city.

CLINT WRIGHT'S ORCHESTRA is making its nightly hit at the Parody Cafe, 1021 North State St., one of the DeLuxe night cafes. Quite an elaborate show is presented with the assistance of ten Parody Girls. There are also "twenty hostesses" advertised.

RUSSO and FIORITO'S ORIOLE ORCHESTRA, the outstanding aggregation of the city in the dance group, are playing the new Aragon Ballroom, Lawrence Ave. at Winthrop, on the North Side. Ted Fiorito is a well-known popular composer and a very very fine musician. *Some-time, Meadow-Lark* and many others have been written by this famous dance bandmaster. Ted is the Strauss of Chicago. His records are beautifully done and to hear his orchestra is to receive a liberal education in jazz music of the very best type.

DEL LAMPE and his Trianon Orchestra are at the Trianon Ballroom, which is claimed to be the "World's Most Beautiful Ballroom," located at Cottage Grove and 62nd, on the South Side. Del Lampe has a beautiful orchestra, one of the finest in the big city and, take it from me, when it comes to jazz the town is thoroughly sophisticated and knows exactly what it wants. The Trianon band has been extremely popular for quite a while and is doing recording — as well as the dance work at the gigantic Trianon.

THE STRATFORD SYNCOPATERS, at the Stratford, 63rd and Halsted, are pleasing audiences at every performance. This house has always been somewhat of a problem, yet it has been the stepping-stone for many a well-known musical artist. Leo Terry of Capitol fame, played here, and it is but a question of time, with any kind of a break at all, that the Stratford Syncopaters will be in a larger house. The Stratford is controlled by the National Theaters Corp. who run the magnificent Capitol Theater, and under the able directorship of Mr. Doniger, musicians are given every opportunity to advance. While the Stratford is at 63rd and the Capitol, a much larger and more pretentious house, is at 79th and might be considered as being competitive, yet this very musical organization, the Stratford Syncopaters, have developed a clientele which seems remarkable and for which much credit must be paid them.

SAMMY KAHN and his entertaining orchestra are at the Central Park, Roosevelt Road at Central Park Ave., with a "warm, exotic production" in *Barcelona*. Sammy sure has a hot band — one that is doing much to popularize him and the Central Park Theater.

PAUL ZIMM, "Jazz King," is opening the newest picture palace, the Alamo on Chicago Ave. at Monticello. Mr. Zimm is well known among the neighborhood orchestra men as a capable man in his line. We wish him every success in the new house.

ART KAHN and his Novelty Syncopaters are doing the rounds of the Harding and Senate Theaters, on the Lubliner and Trinz circuit presenting a sketch, *Tropical Nights*. An Art Kahn show always impresses one with the ensemble effects obtained, and for the size of the band as compared with the Ash, Williams and other jazz organizations, Art gets wonderful effects. He has a good band, full of irresistible rhythm, lilting melodies and orchestral dynamics.

### Chicago Movie Musicians

THE moving picture theaters in the entire Chicago district, including the largest de luxe houses, have been without music (running silently) owing to differences between the Chicago Federation of Musicians and the employers. Over 1200 theaters, large and small, were affected, and more than 3,000 musicians were idle from Labor Day to September 10.

Of course, the strike was most unpleasant for all concerned, and its termination at 3.30 A. M., September 10, after an all-night conference at union headquarters, is most welcome to both musicians and employers. It is understood that all musicians return to the positions they held when the strike was called.

JOHNNY DEVINE is holding the fort at the Biograph on Lincoln Ave., north, a neighborhood house which boasts a very nice quintet orchestra, as well as the two manual Wurlitzer, over which Johnny presides. Diminutive in physical stature, he is no misfit in intellectual attainments, being a Fordham University (New York) alumnus. *Papa* or some real "hot" tune like that it is so realistic one almost expects to see the ivory keys smoking under his nimble fingers. Johnny played in some mighty fine jazz bands in New York, from where he originally hails, and coming westward finally landed in Saint Paul. He studied for some time at the MacPhail School of Music, Minneapolis, under Henry Francis Parks, and finally blew into Chicago where he landed at the Shakespeare. The Biograph is his latest step up the theater ladder, and no one would be surprised to hear of him in one of the De Luxe Loop Houses.

EDWARD BENEDICT, one of the finest musicians in the country on his instrument, has been located in Chicago for some time as radio organist of WGN, and instructor of theater organ in connection with the W. W. Kimball Co. Here is a man in the class of Albert Hay Malotte; clever, entertaining, musically witty, but underneath it all solid, substantial musicianship. Eddie was for nearly three years organist at the Rialto, Tacoma, Washington, at a real salary; he was later in California, eventually coming eastward. I almost forgot to mention that he makes organ rolls, too, when he finds time between teaching, broadcasting and writing for the technical journals. His leaving the actual theater work is a loss to the art and the theater world not easily appreciated by the average "man in the business."

MR. WM. J. SLINGER, a former Wurlitzer demonstrator who comes from Frankfort, Indiana, has been featuring organ jazz at the Parkway Theater, 111th and Michigan Avenues. "Bill" plays a "mean" organ and is a very likable fellow.

AMBROSE LARSEN, who is in charge of the Wurlitzer School, as well as being the official Chicago demonstrator, is broadcasting nightly through WGN on the Wurlitzer organ installed in the company's fourth floor office. Ambrose is the featured solo organist at Ascher's Terminal Theater, Lawrence and Spaulding Aves., and has plenty to do with the creating of two novelties a week, yet each is refreshingly original and distinctive. As a demonstrator, his boss, Mr. A. Libben, says that he has no equal, and as an effect player he has few competitors. To Larsen should

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be given the credit for discovering the famous "train effect," for after he had used it in demonstrating others were quick to adopt it. His bagpipe effect is startling—so original, so different! One might go on *ad infinitum* with a r sum of special effects which he has worked out and not do him justice. Besides this he is a good musician, a player with strong, robust rhythm. Ambrose is "fat and thirty" and carries darned little dignity with it all. He's just plain Ambrose to everybody, and has more friends in the game than almost anybody you know.

HAROLD ANDERSON is still pushing down the keys at the State Theater, 110th and Michigan Aves., on a huge four manual Moler. He is an ex-jazz orchestra pianist, but that's not a liability for he has made "some" organist, if you get what I mean. However, we are going to have more to say about this artist later.

HENRI A. KEATES, who was originally from Chicago, but for several years played out west with Jensen von Herberg at the Liberty Theater, Portland, Oregon, returned to Chicago last year for a McVickers Theater engagement with Paul Ash. The team seem inseparable, and each is an expert showman—and musician. Keates has succeeded in establishing community singing as a vogue, and it has become the outstanding feature of the various community theater organizations. Keates is not doing any of the really brilliant things he did out west, but, for that matter, neither did Mollotie. The people of the larger cities are usually too morose in taste to accept a patrician musical dish, and it is really foolish, in Chicago especially, to attempt it. In this these big-name organists exhibit wisdom. But one would like to hear Henri do *Orpheus* or *William Tell* as he used to do it at the Portland Liberty.

CLAUDE V. BALL, who was demonstrator with the Cincinnati and Chicago offices of the Wurlitzer Company for over nine years, is busily engaged in private teaching, with offices in the Kinball building. He has specialized on the theater organ and is doing very well with quite a class of pupils.

HENRY FRANCIS PARKS, of the Pacific Coast, Minneapolis, Saint Paul, Louisville, etc., has signed a five-year contract to head classes in Modern Theater Organ playing, under his direction, at the Chicago Musical College. Mr. Demorest has permanently established the teaching of theater organ as a separate unit in this old and recognized school and will continue to handle his own classes. Each will exercise what prerogatives are deemed proper and each will handle his own class as a separate unit, there being no dem or similar superior to hamper and restrict the individualistic, personal pedagogical possibilities. Mr. Parks is, however, offering a series of lectures (one a week) embracing every phase of organ playing, construction, adaptability and use; including in the series lectures of dramatic fabrication and its analogy to the cinema. He numbers among his pupils some of the most successful organists of the day. He will also represent the Walter Jacobs Publications' interests in Chicago.

MR. CHAS. H. DEMOREST, one of the leading teachers in the Chicago Musical College, is also the featured solo organist at the Vitagraph, a North Side community house. Mr. Demorest has enjoyed considerable experience, and has played the Pacific Coast as well as many portions of the East. Following the war he was at the Strand at Seattle for quite some while. He has definitely established himself as a pedagogue with the Musical College, being directly responsible for the creation and growth of the theater organ department.

EDMUND FITCH, one of the best known of local organists, opened the organ at Ascher's new Colony Theater, 59th and Kedzie, Thursday evening, August 26. Fitch is well liked on the South Side, and sure put this, his latest job over right.

ARTHUR BECKER, who several years ago was identified with the Alamo Theater, Louisville, Ky., with Henry Francis Parks, has been out of the game for quite a while and now heads the musical department of De Pau University, one of the best and oldest universities of the country. Arthur is a serious musician and a very fine one, and it was certainly a pleasure for the writer to renew their acquaintance. He is doing mighty fine work in a pedagogical way, and we feel that the greater loss is to the theater world.

R. LOUIS TOWNE, special slide arranger, is preparing a series of slide specials for Larsen to use at the Terminal and other houses in the Ascher chain. Towne is a clever boy and about the only person in the entire city of Chicago who makes a specialty of writing special versions of slides for organists.

HANS HANKE, the internationally renowned concert pianist who recently completed an engagement at the Chicago, Tivoli and Uptown Theaters in Chicago, has just returned from a trip to New Orleans and the South in vaudeville. Hanke is about the only classic artist who can get by in Chicago in the movie theaters doing the "ritzy" music. Some pianist! A fine orchestra director, and what a sight reader! Trying to talk him out of a photo for a good story. Wish us luck. He'll make some news!

MR. BERNARD PRAGER, General Sales Manager of the Edw. B. Marks Music Co., of New York City, stopped enroute to the coast on a trip to meet the folks and say hello. He finds business in general picking up and whimsically called my attention to the fact that the bands were still featuring two of their international successes, *Parade of the Wooden Soldiers* and *Glowworm*. During the summer park season the various bands featured Myddleton's *Down South* and *By the Swanee River*, Arthur Prior's *American*

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Legion, Arthur Berg's *American Guard* and Wright's *National Shrine March*, all numbers from his catalogue. A revival of interest in band music has been caused by the many beautiful programs given in Chicago parks the past summer.

### Among the Chicago Publishers

FORSTER MUSIC PUBLISHING CO. are meeting with tremendous success with their latest novelty number *Meadow Lark* which in the last few weeks has been presented by numerous better-class theaters. Another favorite under their name is *Kentucky Lullaby*. Mr. Forster believes optimistically in the future of the song publishing business and in his new home, fifth floor, 218 So. Wabash, has been enjoying prosperity.

Dropped in to see Harold Rossiter who is plugging *Thinking* and *Tenderly*, both beautiful numbers. Mr. Rossiter informed me that *Thinking* is one of the best things he has handled for many years, and he has been a publisher for quite a few. Like the other publishers, he has capable song-pluggers with beautiful voices who have been putting the numbers over. *Tenderly* was recorded before he published it! It is composed by Abe Lyman, who has a great dance orchestra.

BERNIE ALDER tells me our friend Bernard Prager, who started as an errand boy with Marks fifteen years ago, has risen, through sheer ability, to the highest position with the firm—general sales manager. "The outlook for the coming season is very promising and the dealers seem very optimistic for their fall season trade," was his observation upon interrogation. Mr. Bernie Alder represents Marks' interests in the Chicago Territory.

CLARENCE A. KRAMER, KRAMER PUBLISHING CO., has met with great success in his second number, *Broken-Hearted*. The number has been made into a slide special and arranged for symphonic jazz band by Henry Francis Parks. A third number issues shortly, entitled *Sweet For-Get-Me-Not*, a very tuneful waltz ballad. He is putting a lot of money in the number and everywhere it is going over "immense."

WILL ROSSITER is still holding down the music fort on Lake St., near the "L." He is one of the old-timers. I don't believe there is a vaudeville artist who doesn't know him, for the Will Rossiter orchestra covers have surrounded many an act's music. Leastways, as they say in the South, the majority of the profession use them.

MILTON WEIL PUBLISHING CO., seem to have firmly entrenched themselves in Chicago published activities. They maintain a loop office and have had some mighty pretty hits the past season. They promise equally as good a catalog for the ensuing season. — Henry Francis Parks.

To Julia Goldman

9

# Tallahassee Nights

A CREOLE BACCHANALE

R.S. STOUGHTON

Moderato

PIANO

ff

accel poco a poco

R.H.

Allegro Moderato

f

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Continued on page 23

## Before the "Mike"

RADIO MARCH

GERALD FRAZEE

PIANO

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Musical score for page 12, featuring piano accompaniment and melody. The score consists of six systems of music. The first system has two staves. The second system has two staves. The third system has two staves with first and second endings. The fourth system has two staves with a section marked 'mf-ff'. The fifth system has two staves. The sixth system has two staves. The melody is written in the right hand of the piano accompaniment.

MELODY

Continued on page 21

# The Lion Tamer

GALOP

GEORGE L. COBB

Musical score for page 13, featuring piano accompaniment and melody. The score consists of six systems of music. The first system has two staves with piano (PIANO) and forte (f) markings. The second system has two staves with mezzo-forte (mf) marking. The third system has two staves. The fourth system has two staves. The fifth system has two staves. The sixth system has two staves with first and second endings. The melody is written in the right hand of the piano accompaniment.

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Musical score for page 14, featuring piano and organ arrangements of various themes. The score includes dynamic markings like *ff* and *mf*, and a section labeled **TRIO**.

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Continued on page 19

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Allegretto con delicatezza

PIANO

mp

*a poco*

*f* *p* *rit.*

*a tempo* *poco rall.*

L.H. *cresc. poco*

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Più mosso

*f*

*ff*

*mf* *dim.*

*rit.*

*Tempo I*

*D.C. al*

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The musical score on page 19 consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#), indicating G major. The first system is marked with a forte (ff) dynamic. The second system is marked with a forte (f) dynamic. The third system is marked with a forte (ff) dynamic and includes the marking 'R.H.' (Right Hand). The fourth system is marked with a forte (f) dynamic. The fifth system is marked with a forte (ff) dynamic. The sixth system is marked with a forte (ff) dynamic and includes the marking 'D.C. Trio al C'.

*D. C. Trio al C*

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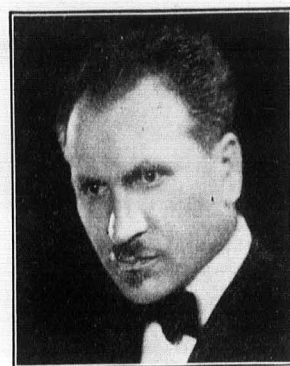
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*mf*

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## Leo Reisman on Dance Music



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SPECIAL EFFECTS both musical and otherwise, and their value in the presentation of dance music were discussed briefly in this department last month in answer to the question of E. N. The subject suggests further comment than it was possible to make in the direct reply to E. N. and was necessarily somewhat restricted to emphasis of the value of making dance numbers as musically interesting as possible and the leader's responsibility for doing this. Comments received from readers make it seem desirable to extend and amplify what I said last month and, in fact, to make from it the main body of the Dance Music Department.

It will be remembered that E. N. also asked just how much responsibility devolved on the orchestra leader in the matter of planning and presenting special effects, musical and non-musical, during the dance orchestra program. In further discussing the questions we should take into consideration that in general there are two schools of musicians, even among the dance orchestra players and leaders. The more conservative school holds that music as such is complete if reasonably well played and requires no frills nor extraneous adornments to increase its charm and attractiveness for listeners. The modern school is more interested in various sorts of special effects contrived to emphasize either certain characteristics of the music or various personal characteristics and traits of the leader or his players. Some of these modern leaders even go so far as to burn incense and use colored lights during the presentation of certain numbers so that the optic, olfactory and auditory nerves will be equally and simultaneously pleased.

Questions from subscribers indicate that many of them are in doubt as to just how far in this direction a dance orchestra can go without violating the canons of good taste, for it must be understood that the presentation of dance music is governed by good taste just as surely as any other activity of human endeavor, and that a violation of what is good taste in dance music is just as disastrous to the orchestra and leader as the same sort of violation is in any other art.

To my mind, it is perfectly legitimate to make use of what we may call non-musical embellishments, tricks and stunts, if they are used to enhance and bring out to a fuller degree the meaning of the number being played. If the trick or stunt really helps the listener to enjoy the music more or to understand better what the composer or leader wishes to express with and through the music, it is legitimate to use the trick or stunt, and even desirable. But if the appeal of the trick is that of the circus, if it be a purely superficial stunt that receives applause or attention merely as a stunt and secures interest at the expense of the attention paid to the music itself, it is not legitimate and there is no excuse for using it. The appeal of music, including dance music, is a fundamental one. The dramatic or humorous message of the composition itself should never be obscured or dimmed by spectacular stunts that have no connection with the music or no meaning directly associated with the music.

By way of illustration, suppose the violinist of an orchestra after much and arduous practice has learned to play his instrument holding the fiddle bow between his toes. He then insists on introducing this stunt in every dance number that his orchestra plays. Now, the stunt itself might be considered a very good stunt — at least it would require considerable skill and practice — yet it is evident that such a stunt could have no connection with the music



REISMAN BROADCASTS ON \$34,000 FIDDLE  
This picture shows Mr. Reisman playing for WBZ and WBZA radio fans on a \$34,000 Guarnerius violin. With Mr. Reisman is Mr. Emil Hermann who is holding a fine old Strad valued at \$24,000. Mr. Reisman played both instruments, but we have not learned whether the listeners were able to detect \$10,000 worth of difference in the tone quality of the two violins.

on the program in which he would introduce it. Its place would be on the vaudeville stage or in the circus ring.

Suppose on the other hand, we have a leader with a reasonable amount of ability as a mimic. His orchestra is playing one of the new dances known as "Black Bottom" to which reference has already been made in this department. Possibly, it's a new dance to the crowd for which he is playing and one of whose history and story they have very little knowledge. During the presentation of this dance, the leader walks back and forth in front of his orchestra a few times, imitating the shuffling dance step of a tired old negro scraping his way along through the mud. A stunt of this sort — if well done, and not overdone — has value; it emphasizes the story of the music and instead of drawing the attention of the listeners away from the music it concentrates it on the inner purpose and meaning of the music itself. I must emphasize again the fact that stunts of this sort, tricks or embellishments, not musical in character, must fit the piece with which they are used and have some connection with its meaning. As another illustration, we could say that no matter how effectively clothes can enhance the attractiveness of a man, they must fit him, and in their color scheme and cut must harmonize with his general appearance if they are to improve that appearance. The clothes without the man would mean nothing and the man without the clothes would certainly not be as attractive as the man with them — in the majority of cases at least! If you don't believe it, remember some of your trips to the various bathing beaches this summer.

In this connection, it might be well to recall that in my previous article I advocated the

EDITOR'S NOTE: Mr. Reisman, whose articles are regular and exclusive features of this magazine, is regarded as a leading authority on modern dance music presentation, and his reputation as such has reached every quarter of the globe. The outstanding exponent of modern dance music in New England, his distinctive presentations are known wherever Columbia records or WBZ and allied stations reach the ears of music lovers. Our readers are invited to offer suggestions and questions on any phase of dance music, which should be addressed to Mr. Leo Reisman, in care of this magazine, who will give his personal attention to every contribution or request for advice or information.

securing of variety in dance programs by the interpolation of numbers of varying rhythm and tempo as well as by using different tone colors, but it should always be borne in mind that even this sort of variety is not desirable if it is secured at the expense of the musical value of the number presented.

#### QUESTIONS AND ANSWERS

[Because of lack of space it is necessary to postpone until next month reply to A. L. of Brooklyn and C. B. of Minneapolis. These will appear with other answers next month.]

W. L. B., Plainfield, Vt.

Q. Is the waltz being danced today as much as it was two or three years ago?

A. It is being used more than it was two or three years ago, particularly in dance halls. On certain types of dance programs it will not be found as much as it used to be, particularly those programs planned for ultra-fashionable dances and dancers, but in the average dance hall the waltz seems more popular and is found more often on the program than it was a few years ago.

*Leo Reisman*

#### Music Chat from Washington

By IRENE JUNO

ONE of the executive heads of the Stanley-Crandall Company recently called my attention to an article written by an organist in which she said that managers picked on organists, that they did not know what they wanted, and if they did know they couldn't tell the organist. Also that nine-tenths of them didn't know anything about music, so why not count them out and pay no attention to their suggestions or ravings.

I don't know whether we have unusually intelligent managers on this circuit or whether the young author had an experience that left her sore at all managers, but my contact with various managers during my summer's work was pleasant and worth mentioning in this department. Wesley Etris, manager of Chevy Chase Theater, of course comes first. I am very proud of my appointment at this theater, and with things shaping up in connection with my work as they are now, this should prove an enjoyable winter season. Mr. Etris was at Martinsburg, West Virginia, some four years ago when I was sent over from Washington to play a two-weeks' engagement at his theater. During the second week he married a local girl, and so it is that I always think of Mr. Etris as the happy bridegroom. He is giving splendid co-operation in the Saturday morning shows recently started at Chevy Chase by Mrs. Harriet Hawley Locher, and personally attends to the Visual Instruction class which comes over from school at nine-thirty on Wednesdays.

If only every manager would handle cue sheets as Manager Etris does! I have them at least one month ahead, days and dates are shown, and the business detail is type-written and left on the organ console — change of shows, extra performances, etc. This eliminates scrambling during the aisle, or looking up the organist during intermissions; when you read it you don't have to ask questions. The importance of the cue sheet is overlooked by some managers, but if you have your complete cue sheets far enough ahead it is easy to look through them, see what is needed, and lay out music for three or four weeks ahead.

Thanks to Mr. Etris, on Sunday I can bring my full week's program to the theater and take it home Saturday night.

MR. ROBERT ETRIS, father of Wesley Etris, is a big time manager to the manner born. If all the royalty of foreign countries came in a body to the Ambassador Theater, Mr. Etris would greet them without the flicker of an eyelash. Through his employees he has imparted an air of refinement to the lovely Ambassador, and to have Mr. Etris put his seal of approval on an employee raises his rating seventy-five per cent. The senior Etris had a thorough musical education and is familiar with all kinds of music. His strong point is making the exit conform to the atmosphere of the picture. Thus a patriotic picture demands a march exit, a society drama gets a fox-trot from one of the late musical shows and a heavy picture should have an exit in keeping with the story or atmosphere.

MANAGER LOHMEYER is still wearing the placid smile that won't come off even though he has been transferred from the Tivoli (straight pictures) to the New Earle, a combination picture and vaudeville house down town, with twenty times as much work to do and six acts to look after in his spare time. He can whip a staff into working shape quicker than a wink, and with seemingly no more trouble than licking a postage stamp. He refuses to

(Continued on page 55)

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## The Drummer CONDUCTED BY George L. Stone

THE XYLOPHONE IN THE ORCHESTRA

A FOLDER giving much valuable information on the use of the xylophone or marimba as an effective orchestral instrument is published by the J. C. Deagan Company of Chicago. This tells how to use the second violin or some similar part in such a way as to furnish a xylophone or marimba part that will blend most satisfactorily with the small or large orchestra, and add a very pleasing flavor to the orchestral tone—one it is not possible to get in any other way.

If a xylophone is used, it should be one with a range downward at least as low as the F above middle C. If it has notes lower than this, so much the better, although if second violin parts are used, the music will not call for any notes lower in pitch than the open G string of the violin—written in the third space below the staff. A xylophone with resonators is strongly recommended; if a marimba is used, it will of course, be equipped with resonators. Stress is placed on the importance of always using wound mallets for ensemble or orchestra playing, as the tone these produce blends so much better with the orchestra than the tone from hard mallets. It is also a more generally pleasing tone. It should be noted that to play second violin parts actual pitch, a xylophone with a range downward to F below middle C is necessary. With a xylophone having for its lowest note any note from middle C to the G above, the second violin part is played an octave higher than written.

The tendency in present-day small or medium-sized orchestras is to omit the second violin part. Using a xylophone or marimba to furnish a part similar to the second violin part, yet of a different tone color and with as much latent power as can be wished would seem to offer a big improvement. The folder also recommends that a separate player for the xylophone or marimba be provided whenever possible, rather than depending on the drummer to play it at odd moments; then both types of percussion instruments (definite and indefinite pitched) are at the command of the leader.

As the bars on xylophone and marimbas are arranged in exactly the same manner and order as the keys on the piano, it is suggested that pianists take up one of these instruments and exploit its possibilities. They'll very quickly be able to play either the xylophone or marimba. This seems especially good advice when we consider there is usually an oversupply of pianists who want to do orchestra work; that an indifferent pianist may quickly develop into a good vibra-cussion player (that's apparently a Deagan word, and applies to all percussion instruments with a definite pitch and extensive chromatic scale); and that playing any of these instruments will not interfere with the player's pianistic ability.

We give the information with illustrations as used in the Deagan folder, and for further or more detailed exposition of it, would refer the interested reader to the Deagan Company.

### THE METHOD

Every orchestration contains a second violin part. This is the part used. It is not played exactly as written ("after beat" form) but is used as a "harmony guide." For example, let us suppose that we have a waltz strain, the second violin part for which is written as follows:



Here we have a straight succession of "after beats" which, if played as written, would not be especially pleasing.

To get the desired effect we would play the above passage somewhat as follows:



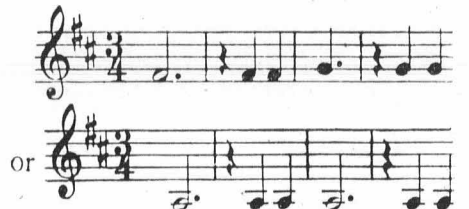
Of course, it is necessary to play a "roll" on the dotted half notes (a "roll" is simply a series of rapid, alternating single beats with the mallets) in order to sustain the tone thus:



The player should understand the necessity of playing the "roll" on a sustained note whether the bars are placed on the stems of the notes or not. It is a safe rule to use the roll wherever the length of the note permits.

### READING SECOND VIOLIN PARTS

At the start the player may find it difficult to read both notes of the "double stop" at one time. In such cases it is perfectly all right to play simply the upper or the lower notes only (in octaves if possible), as follows:



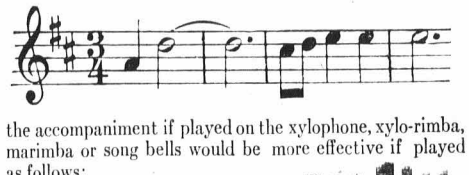
### EXCEPTIONS

Occasionally there will be times when the harmony on the beats where the rests occur in the part, is different from that occurring in the rest of the measure. Where this is encountered it is a good idea to write in the correct harmony. Refer to the piano part in doing this.

Marimba and xylophone parts, played exactly as written, are now included with the Ditson Amateur Orchestra Folio published by Oliver Ditson Company, Boston. These parts can also be used effectively with the Deagan xylophone and Deagan song bells. This is also true of some of the numbers in the catalog of Walter Jacobs, Inc.

### OTHER VARIATIONS

Of course, there will be other variations to this method of using second violin parts that will suggest themselves as the player advances. At times it will be found advisable to follow the rhythm of the melody. For example, if the melody of the first four measures were as follows:



the accompaniment if played on the xylophone, xylo-rimba, marimba or song bells would be more effective if played as follows:



Occasionally the melody itself can be, to advantage, taken for a few measures as in Introductions, Interludes, etc., or even an entire strain now and then.

### VIOLIN OBLIGATO PARTS

Violin obligato parts can be used and played exactly as written when they are in harmony form. Sometimes, however, violin obligato parts are simply written one octave lower than the first violin part. In cases of this kind it is better to adhere to the use of the second violin parts, along the lines as suggested.

NOTE—While many Drummers in small Orchestras use this method with great success for "filling in" on selections in which there is little for the Drums to do, it is recommended that, wherever possible, a separate player be provided.

THIS department is a regular feature of this magazine and is written especially for drummers, and contains timely articles of interest and instruction on the history, care and use of the percussion instruments, and on the correct reading and execution of drum music.

The Conductor, Mr. Stone, is a recognized authority on drums and drumming, with wide experience in opera, theater, concert, symphony and vaudeville playing, and he will gladly answer questions from subscribers of record. All legitimate queries over full signatures and addresses to THE DRUMMER, care of JACOBS' ORCHESTRA-BAND MONTHLY, will receive Mr. Stone's personal attention, but only through this column. Queries as to the "best make" of instruments, etc., can receive no consideration.

## THE ROUND TABLE

Conducted by Lloyd Loar, Mus. M.

### TRANSPosed VIOLA PARTS

THE suggestion made by W. O. Prock of Wellington, Kansas, in the September issue of the ORCHESTRA MONTHLY, relative to writing viola music as though the viola were a transposing instrument in F, thus making it possible for violinists to play viola parts on the viola without learning a new clef, has its merits.

It will be remembered that Mr. Prock refers to the fact that he has many times made over the viola parts for his violinists, using the regular viola parts but deleting the lower line of the viola staff and adding one line above. This would, of course, make the fourth open string of the viola, which sounds middle C, be written as the third added space below the staff in the treble clef—just where the fourth open string or G is written for the violin. The viola parts are then in the treble clef and apparently one key higher (a fifth above or a fourth below) than the first violin part.

This plan would work out first rate for the individual leader of a small orchestra, especially where it is impossible for him to secure viola players. We doubt, however, if it could ever generally become a custom with publishers or arrangers to write viola parts in this way. In the first place, there are thousands and thousands of standard numbers with the viola parts written in the alto clef. Many viola players, especially the best viola players, play no other instrument, and viola parts in the treble clef written one-fifth higher than the actual sound would mean that they would have to learn to read their parts over again. Neither would it be practical for the publishers to junk all of the viola parts they have published in the alto clef.

In addition to this, a capable violinist can learn to read satisfactorily from the alto clef on the viola in a very few weeks. We have known violinists who were able to play viola parts on the viola from the alto clef after three weeks of study and with no previous knowledge of either the viola or the alto clef. Many violin players who have found it desirable to play the viola, start in by transposing the part at sight. They read it as though it were written in the treble clef and as though they were playing the violin, but they play each note a major third lower than it seems to be written. This means that the open fourth string of the viola, which is written in the alto clef as the second added space below the staff, is played as though it were written in the treble clef and a major third lower, or the third added space below the staff.

In order to accommodate the small orchestra which does not have many violas or viola players, publishers are putting out third violin parts which are really an adaptation of the viola parts for the violin, and we can hardly reasonably expect them to go any further than that in planning their publications.

### HOW TO PLAY GRACE NOTES

I am going to trespass on your good nature for an opinion on the interpretation of the passage herewith. I say it should be played as shown in my example—the grace note coming on the beat. Should the grace note come before the beat so as to make the beat come on the principal note and the value of the grace be taken from the end of the principal instead of the beginning? Am I correct in my interpretation; if not, kindly show the correct way.—H. C. B., Sask.



A. Theoretically, the correct way to play grace notes is to take the time for them from the principal notes that follow them. This brings the grace note on the beat, as shown in your example (No. 1); so you are theoretically correct in your interpretation. It has become the custom in many cases, however, to anticipate the time for the grace note, taking it from the note which precedes it, so that the principal note following the grace note is played exactly on the beat (see Example No. 2). This seems a more logical way to play them and a more effective one. Grace notes are merely ornamentations to adorn the melody, and if the principal note comes on the beat, the rhythmic pattern of the melody is not upset by the interpolation of the grace note. They can really be played either way, but the latter way mentioned, in which the principal note is played on the beat and the time for the grace note is taken from the preceding note, is recommended. The grace notes as shown in your example would be played as quarter notes, as shown in Example No. 3, as they are what is known as

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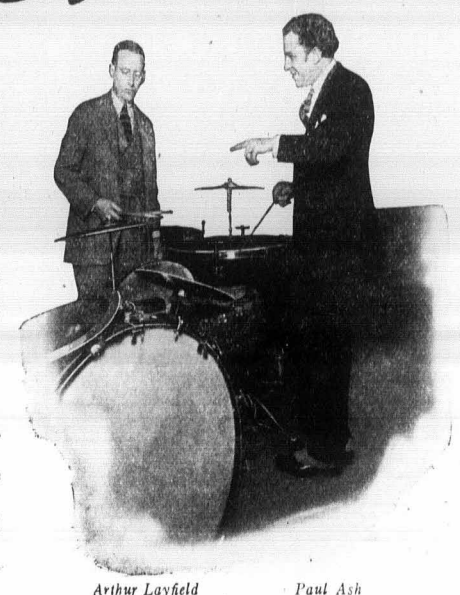
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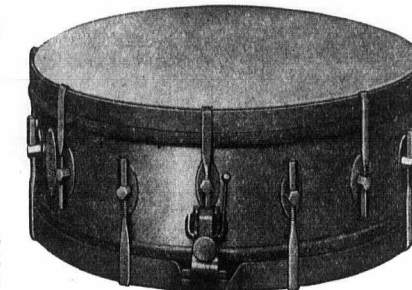
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### VARNISH AND VIOLIN TONE

FIRST, I wish to say that I have very much enjoyed and profited by the series of articles on acoustics Mr. Loar has written for the ORCHESTRA MONTHLY. As you have solicited questions on points suggested in the articles, I take advantage of the opportunity to ask you whether there is an explanation of a peculiar nasal tone in a violin, especially when the A string is played. I do not notice it as much on the other tones, but think it is present to some



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extent. The instrument has a very beautiful velvety varnish finish on the back which appears to be a rather thick coat. Could this account for it? — L. J. Farmer.

### EFFECT OF VARNISH ON TONE

I am of course very glad to answer your question, but I am sorry it is not possible to do so in a very specific way. A violin is quite a complicated instrument and there are several conditions which might cause this unsatisfactory tone about which you complain. Each condition would cause this tone in a different way and would of course demand a different correction.

I don't believe your trouble can be attributed to the varnish. The effect of too much varnish or an inelastic varnish would be to tie up the top and back so they could not vibrate freely, thus muzzling or softening the tone somewhat. It would probably affect equally all the notes produced by the instrument. We would suggest first that you assure yourself that the bridge rests flat on the top or soundboard of the instrument. A violin bridge is gradually pulled forward toward the fingerboard by the continual tightening of the strings when the instrument is tuned. This will in time cause the bridge to contact with the top only at the front edge of its base, and will make the tone thin and lacking in volume. If this adjustment is as it should be, then try re-adjusting the soundpost. If the soundpost is too close to the bridge, it will make the tone hard and nasal. The average distance from the front edge of the soundpost to the back edge of the treble foot of the bridge is an eighth of an inch, but in some violins, it is advisable to increase this distance slightly and also to pull the soundpost toward the F-hole on the treble side of the soundboard so that the outside edge of the soundpost is even with or extends slightly beyond the outside edge of the treble foot of the bridge.

### FAULTY ADJUSTMENTS AND THEIR EFFECTS

If the A string is affected much more than the other strings on the instrument, try a heavier or denser string; also, see if the A string has cut down into the bridge noticeably. The groove for the A string should be just deep enough to hold the string in place but not deep enough to make the top of the string flush with the saddle of the bridge. If the groove is too deep and the curve of the strings is still sufficient to allow good clean bowing, trim down the bridge saddle between the D and E strings until the groove is just deep enough to hold the A string secure.

It may be that the violin in question has too thin a top just under the bridge so that the top has a tendency to vibrate in segments rather than as a unit. This would affect the tone of the A string more than any other string. The bass bar would counteract this partially for the D and G strings and it would not be so noticeable on the E string because of the soundpost and because of its being higher in pitch. If this is the explanation of the trouble, it would be difficult to correct it. The top would have to be removed and carefully built up, tested, and corrected by some competent violin maker, and even this would be more or less of a make-shift. Moving the soundpost, as previously directed, might partially correct even this condition, but it couldn't wholly correct it.

I could test the violin top for you with a vibrator-resonator or even with a small padded hammer and determine whether the top is too thin any place, but it would hardly pay for you to bother sending it for this purpose.

Look the body of the instrument over carefully for open glue joints or cracks. If the top or back has pulled loose from the rim, it might have some such effect on the tone as you describe.

### GUITAR IN ORCHESTRA

WHAT are the chances of the plectrum guitar edging its way into the regular orchestra? Viola players are hard to find in small towns and the plectrum guitar might partially fill this vacancy. — R. C. H., Seattle, Wash.

It seems to us that the chances of the plectrum guitar being generally used in small orchestras in place of the viola are very remote. Where an orchestra leader is not able to secure second violin and viola players and can secure a plectrum guitar player, he could use the plectrum guitar in his orchestra as the effect would be satisfactory and besides somewhat different from what his listeners are accustomed to. It seems to us that, in general, plectrum guitar players who could contrive for themselves a good part from the usual orchestration are hard to find. In addition, the average leader is apt to prefer the piano and tenor banjo as fill-in aftertime instruments for the modern orchestration. Our correspondent probably has in mind using in place of the tenor banjo an instrument with a softer, more musical tone. The new tenor guitars and tenor lutes now merchandised by several manufacturing concerns would go a long way toward giving small orchestras an aftertime instrument with a guitar-like tone. They furthermore have the advantage of being playable by a tenor banjo player using a tenor banjo part.

Immediately on receipt of the July MELODY this morning I noticed that the first page of the music supplement had been blocked off to the standard music page size of 9 1/4 x 12 1/4. I think this is a big improvement to the photo-play musician in filing away MELODY music with his present library, inasmuch as all he need do is to cut on this outline and the music will fit into any of his library folios. — RICHARD A. BORMIDA, Jersey City, N. J.

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# The Violinist

CONDUCTED BY

Edwin A. Sabin

IN THE September number of the J. O. M. a good deal was said relating to the opening of the teaching season, with a consideration of the prospect of new pupils, as well as something suggestive about the general plan for pupils whether new or old. Music well within the ability of the pupil was recommended as being especially favorable for the average player, who usually practices much too little to undertake complicated studies.

Spohr's old rule that the professional student should practice five, and the amateur two hours a day, is only followed by an extremely small minority, among whom another small minority only know that the great Spohr ever made such a rule; in fact, there is a majority of violin pupils, (we trust not a hopeless majority), who have never heard of Spohr at all. When Spohr had time to teach, it is inconceivable that he should have had much to do with beginners. Still, his method, which for musical interest is probably the best we have, was for many years the one most used in this country. The average American child of today would have a very hard time if he were made to start his violin playing with Spohr's method. The two hours a day rule would in such a case be especially desirable, but so few children have two hours for practice, and, if they have it, can they be induced to give it to the violin? No, we have to plan in the early grades for an hour a day, and if we can get that we are lucky.

Should we lament over this prospect? I think not, but as admirable as the studies in the Spohr Method are we cannot use them for beginners; in fact, the method has not been in general use for years. If that is the case, you may say, why bring this method up at all. The answer is, because the studies from the very early ones on require a skill with both the fingers of the left hand and of the bow which the beginner does not have and to attain which he must do much simpler exercises. The music, admirable as it is, is not suited to beginners and I only mention this by way of illustration.

There is much other material (not by Spohr) which is also not suitable, and without even the saving grace of being good music. When the pupil can play he may use the Spohr studies and gain much from them. So what is to be done if such studies are not desirable for the average beginner? Within my own experience, which like that of any teacher is limited, the method of Julius Eichberg (published by White, Smith & Co. of Boston) has proved the most satisfactory, but even with this comparatively simple method the wise teacher of the present time will find it advisable to give connectively suitable technical exercises. Those of Sevcik or Schradieck are most generally used. There is no lack of material for teaching. Shall I say there is a lack of good teachers? Perhaps there is.

It is just as fair, however, to say there is a lack of good pupils. A good violin teacher is one who knows the best way to play the violin and has the interest, the devotion and the unflinching patience to teach it to all of his pupils, not alone to a few unusually responsive ones. A good pupil is one who does his best to understand the instruction he receives and works faithfully to gain what the teacher has made clear to him. Playing good music, even the easy first melodies, should be helpful to both teacher and pupils in the sense of accomplishment which it brings and in the enjoyment of the music itself.

The idea once prevalent that "playing pieces" was harmful; that they should not be attempted until a certain amount of "exercises" were gone through with. This was understood to be the necessary "drudgery," the "pieces" being the reward of such "drudgery." There were many worthy individuals who would have liked to play an instrument, but excused themselves on the ground that they could not stand the "drudgery." You were left to imagine that, but for this reason, they quite naturally might have been Paganinis or Paderewskis.

Drudgery or not, however, beginnings have to be made. The question is, how shall they be made? How keep the early grades of violin playing so interesting that the idea of drudgery may not enter? Good tone and development of intonation are the first inescapable requirements in early lessons. Here the patience of the teacher and the willing teachableness of the pupil must unite for the first favorable start in playing. All pupils need not or ought not to be taught alike; that is, they need not all work on the same material. The aim of good tone and true intonation, however, must be the same. We believe some of the

material found in methods unfavorable, but there is plenty which is favorable.

Leopold Auer has offered exercises for the beginner which give the teacher simple and sure means of starting the average pupil in the right way. His pupil, Maria Bang, has written a book with excellent, well explained material (published by Carl Fischer) which gives the present day teacher what he needs for the beginner. But teachers, good ones, in the course of their experiences have found ways of their own. If they are good teachers, why should they not have ways of their own for bringing about the desired end? They need not take a certain method or a certain material, which is the same thing, and use it without discrimination year in and year out. They may grow stale on it themselves while lauding it to the heavens and proclaiming it to be the only true gospel of violin playing. An illustration in which I am involved will be pardonable, I am sure. Some years ago I taught the violin in the Perkins Institution for the Blind. (I have mentioned this connection before in a previous number.) The pupils had all of the Eichberg Method and other studies in Braille to draw upon ("Braille" is a system of raised dots made by partially perforating sheets of paper. These dots are easily felt with the tips of the fingers. The blind consider their system for reading music simple compared to our notation for the seeing. Alexander Braille, a Frenchman, originated this system for the blind.)

So, even with plenty of material available for them, it took so much time to learn studies, there was little time left for learning pieces and orchestra parts. It occurred to me to condense their technical work by using scales with various bowings and making the most of the technicalities found in such music as they were expected to play. In their last concert given some years ago, the orchestra of about forty girls and boys played the *Rosamund Overture*, Schubert; *The Minuet* by Boloni (for strings); the *Magic Flute Overture*, Mozart, and *La Colombe*, by Gounod. For an amateur orchestra, they played these works remarkably well, and did not go through a quarter of the preparatory technical studies thought by some indispensable for even a beginning in such music.

It has been said several times in these articles that all depends upon how well the violin is taught and practised, rather than on the quantity of material used. The pupil must understand what real improvement means. He should work for better tone and tune, better rhythm, phrase better, in short make better music; the self-evident fact of improvement. The good teacher has everything to do with all this, but he cannot do it alone. The pupil must do his best also.

I have spoken of the book by Leopold Auer for beginners and I am sure many teachers will be glad to know of or to be reminded of "Leopold Auer's Graded Course of Ensemble Playing" (supplementing his graded course in Violin Playing) by Leopold Auer and Gustav Saenger in six books.

Book I. *Preparatory Grade*, 10 Arrangements for four violins with or without piano.

Book II. *Pre-Elementary Grade*, 96 Duets for two violins.

Book III. *Pre-Elementary Grade*, 10 Arrangements for four violins with or without piano.

Book IV. *Elementary Grade*, 10 Arrangements for four violins with or without piano.

Book V. *Elementary Grade* (Continued), 10 Arrangements with or without piano.

Book VI. *The Higher Position*, 10 Arrangements with or without piano.

Auer says in his "Introductory Word": "Duet playing constitutes one of the most important methods of practice for violin students in the elementary grades. . . . Violin players, owing to the nature of their instrument, are dependent upon playing with an accompaniment furnished by one or more other instruments. . . . For beginners and pupils of the earlier elementary grades, those in need of careful looking after as to initial shortcomings, poor finger action, ragged manipulation of the bow, etc., the piano is not to be recommended, at least for the characteristic exercising material to be used at the start; for that purpose no accompanying medium can possibly offer as much satisfaction as a fine-toned and well-played second violin. On this account it is advisable for the teacher from the very beginning to play an accompanying part to the pupil's exercise and in this way add to the instructive benefits and lend greater musical attractiveness."

There is a good deal more in Mr. Auer's introductory remarks in favor of the good old custom of playing duets with pupils. In my own early teaching I received doubtless needed advice from my own teacher, who said to me one day, "You will do well to bear in mind that you are not only a teacher of the violin, but also a teacher of music."

While this ought to be true of all good teachers, the finer technicalities of violin playing were at that time commonly neglected, even when they were known by the teacher. It is conceivable that, except in very rare cases, violin students did not have comprehension enough to utilize fine technicalities. Then, as well as now, the teacher felt that he must make a showing with his pupils. But now the standard of performance is in every way much higher.

To S. F. W.

Many readers were interested in a letter published in the August number of J. O. M. from G. F. F. who is serving time in a State Prison, and who, greatly to his credit, doing

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all he can to make himself an honorable place in the world on his release in about two years. He is studying the violin with the greatest interest. His letters of which we now have three, show an intense love for music and a firm determination to become a musician. I have a letter from a subscriber who offers to help him by correspondence, which would no doubt be gratefully accepted by G. F. F. The last letter from G. F. F. shows that he is not guilty of what Sancho Panza called the greatest of all crimes — ingratitude. In fact, his letter makes it clear that he is grateful for the encouragement he has received. On returning to Boston I will get in touch with the subscriber referred to with a view to further practical help in G. F. F.'s violin studies.



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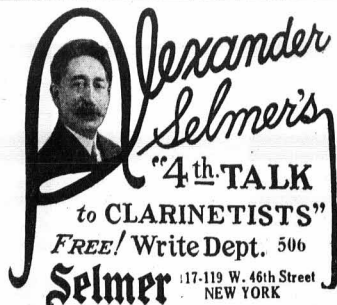
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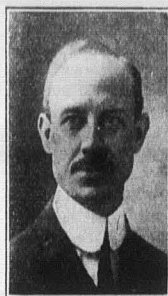
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### QUESTIONS AND ANSWERS

E. J., Erie, Pa.

Q. I am having difficulty with my clarinet. Can't get the articulated G $\sharp$  key adjusted so that the ring-keys on the lower joint close the rings on the upper joint when fingering B $\flat$  with the first finger of each hand. Neither the articulated G $\sharp$  nor the B $\flat$  respond with these fingerings. I hope this is clear to you and that you can advise me what to do, because I can't spare the clarinet to send it in and have it fixed. The pads are all in good shape.

A. I suggest that you first regulate the articulated G $\sharp$  key. Examine the adjusting screw. It may be too far in or out. If too far in, it will not allow the ring-key to close sufficiently for F, F $\sharp$ , or any of the tones on the lower joint; if the screw is too far out, it will not close the G $\sharp$  key when used in conjunction with the F $\sharp$ —G $\sharp$  trill.

Observe the following points: (1) Draw the screw out a little. (2) Hold open the G $\sharp$  key. (3) By pressing down on the rings, the G $\sharp$  key pad and the ring-key pad should close perfectly together. If the G $\sharp$  key does not entirely close in this manner, the screw must be driven in until these two pads do close together in perfect order. It is in adjusting this screw that so much trouble arises, as the slightest turn too far to the left or right may put the combination out of order. Sometimes the screw alone will not adjust this combination, a thin piece of cork being necessary in order to take up the loose play between the keys. Careful judgment should be exercised in this.

After this part has been satisfactorily adjusted, then the key connecting with the upper joint may receive attention. This is adjusted at the center joint where the keys overlap. Observe that a thin layer of cork should be stuck to the key-arm on the upper joint. It is better to have the cork a little too thick at first, as it can be taken off more easily than put on. With the cork fastened between these connecting keys, and the clarinet put together, the adjustment may be easily and properly made by pressing down the rings on the lower joint. If the ring-key pad on the lower joint does not close, the cork is too thick; if the ring-key pad on the upper joint does not close, the cork is too thin. Sandpaper may be used with good effect in working the cork down to its proper thickness.

Frequently the pad on the upper joint ring-key is too thick, in which case the adjustment may be made by sink-

ing the pad slightly farther in the key by warming it over a blue flame and lightly pressing the rings on the lower joint. Good judgment and experience are necessary to make satisfactory adjustments with the complicated mechanism of the Boehm system clarinets.

D. W., Albion, Pa.

Q. I would like very much to see an article on Reed Fitting. I play the Boehm system clarinet and have used the same rubber mouthpiece for the past six years, but at times I find myself feeling that my mouthpiece is "no good." At times when all things seem favorable I can get any and all tones up to and including high B $\flat$ —from the softest *piano* to *ff*. At other times, and with the same reed, I can do absolutely nothing—at least, I cannot satisfy myself. Is this the fault of the reed, of my embouchure or both?

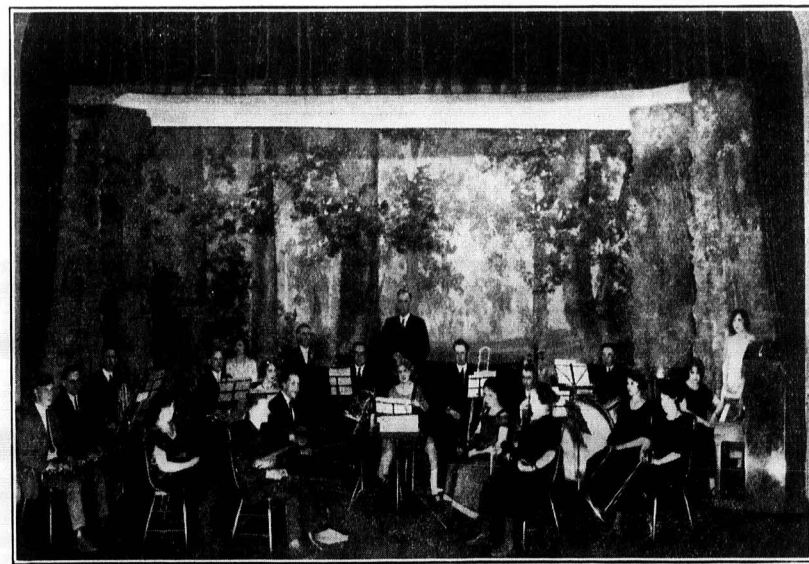
A. I will endeavor in this limited space to give you some information on reed fitting. It is my belief that the greatest reed trouble is because the working down of a reed is merely a matter of guess-work with the average player; that is to say, they do not know at what particular place a reed should be sandpapered or rubbed down, neither do they go about it in a proper manner. For instance, if a reed is stiff the first and only thought is to either whittle it down in the center with a razor blade, a process I have so frequently seen, or sandpaper it in a haphazard manner. Nine times out of ten a reed is ruined by this treatment because, with a straight-edge razor blade and sharp corners, one cannot possibly get at the particular pores or grain of the reed which really cause too much resistance, but on the contrary such a blade is likely to scrape too wide a scope. In other words, one is almost certain to scrape parts that should remain untouched, and this is also true in the use of sandpaper.

I suggest that you use a blade with a round or curved edge. Do not use sandpaper, except for smoothing the reed. Test the reed by pressing it gently on the thumb nail. See if both sides are evenly cut and flexible. If not, they should be made so. Then play on the reed to see if it has been improved. In case still more working down is necessary, test the center—about one-eighth of an inch below the tip and just above the so-called "heart" of the reed. Scrape this part gently once or twice, then again play on it, and so on down to the heel of the reed.

The above treatment will affect principally the tones of the middle and higher registers (from middle G and up), and also the easy response to staccato playing. For the tones beginning with middle G and down I scrape the heart a little, then gradually work down to the heel. Remember that the scraping of the reed should be done a little at a time and then the reed should be played upon, as this in itself will have a tendency to soften it.

One word more regarding a stiff reed. Frequently the bark has not been entirely cut off by the machine, and a thin strip of it may be seen along the side, or perhaps on both sides, of the reed from the heel up to the tip. If such is the case it should receive attention first by scraping it very thin, as it is very hard and has a great deal of resistance.

I hope I have made reed fitting a bit easier for you, and that, with some experience, you will overcome your difficulties.



COLLEGE CONCERT ORCHESTRA OF THE NORTHERN STATE TEACHERS' COLLEGE, ABERDEEN, S. D.

THIS pictured group in picturesque setting presents the College Concert Orchestra of the Northern State Teachers' College at Aberdeen, South Dakota, and represents the music department of the institution. It is one of the oldest organizations on the campus; is thoroughly "collegiate" in make-up, being comprised of students and members of the faculty, and dating from the beginning of its existence has furnished entertainment of the highest

grade of music for college and outside functions, as well as on its annual tours. The orchestra is under the direction of Howard Elson Goodsell, and has a present membership of thirty. Its instrumentation is very complete for an ensemble of its size, even including a portable organ which has proved indispensable for filling in and producing harmonies otherwise impossible for a body of this size. Roderick Ross is the business manager.

## THE FLUTIST

Conducted by VERNE Q. POWELL

### A VITAL QUESTION

ALTHOUGH intended as a personal answer to a query from G. W. L., Chattanooga, Tennessee, the following reply should be of interest to all flute players, as upon the question there may be said to hang a tonal tale. G. W. L. asks:

"Will you please advise what you consider the best shape and size for the flute embouchure? I have been playing

the flute for the past three years, and have noticed that some flutes have oval-shaped holes while others are more square. Which do you prefer? I am considering the purchase of a new instrument, and will appreciate any advice that you will be kind enough to offer."

In answer to this personal question: My preference is for the square-oval embouchure (10.4 by 12 millimetres), and by this I mean a hole that is neither decidedly square nor absolutely oval, but a happy medium. In the instance of my own playing,

I can produce a better, more positive tone with the embouchure mentioned, and have a better control throughout the entire compass of the flute, than with a larger or smaller hole. The size of course may vary a trifle one way or the other to suit individual requirements; for instance, a player with thin lips could use a trifle smaller hole, whereas a player with thick lips would find freedom with the hole a shade larger. However, I would not advise more than two-tenths of a millimetre in variation either one way or the other.

Some flute players have an erroneous idea that the larger the hole the bigger the tone. It stands to reason, however, that to obtain volume one must have "resistance," and the larger the hole the less the resistance. Therefore, I would advise using as small a hole as one's lips will permit. A flute player will find that he not only can sustain tones more effectively with the smaller hole, but also that the unpleasant overtone will be less in evidence.

The embouchure is the most vital part of a flute, but the wall is of greater importance than the shape of the hole. I have played on wonderful embouchures of both the decidedly oval and square shapes, and also have played on miserable ones of both shapes. This proves that the cutting of the wall is what counts most—bringing the angle, the contour and the degree of undercut to the point where a flute speaks with the same fidelity of tone in the lower, intermediate and upper registers. When you have an embouchure which fulfils these requirements, don't tamper with it; be happy and adapt yourself to it. I have known players who unwisely attempted to cut out a little here or there, hoping to improve their tone, but such an operation in the hands of a novice is almost invariably fatal.

I had not intended to write at such length on the subject of embouchures, but the query of G. W. L. is an important matter and one in which I am intensely interested. During the past several years I have cut upwards of seven thousand embouchures which are in actual use throughout the world, and I doubt whether anyone has played on a greater number of them than myself.

### AMONG THE FLUTISTS

Mr. Laurent Torno, one of Boston's talented young flutists, left on October 4 for Cleveland, Ohio, to assume his initial duties with the Cleveland Symphony Orchestra. Mr. Torno is a pupil of Georges Laurent, solo flutist of the Boston Symphony, and his excellent tone and high musicianship reflect great credit upon his distinguished teacher. We wish Mr. Torno the success he so justly deserves.

Mr. Harland A. Riker, a Boston composer who is well known to flutists by his *Romance* and *Valse Caprice*, has recently published five little pieces for flute and piano entitled, *All on a Summer's Day*. They are delightful little progressive pieces that are especially well adapted for teaching, and will be a welcome addition to the library of flutists.

Rex Elton Fair, well known flutist and teacher of Lincoln, Nebraska, who has been in Boston for the past few weeks, has joined with Sousa's Band for the remainder of the season. This famous organization carries six flutists with it, and the flute section is one of the outstanding features of this great band.

Chicago, Ill.—J. Beach Cragun, head of the Cragun School of Music, underwent an operation recently. He is recovering and now planning to present his Sax-Symphony Band in concert. Cragun has been rehearsing the Sax-Symphony for a year or more and in addition to presenting it in a loop concert hall will feature a concerto for saxophone which was published some time ago by Finner and Urbanek of Chicago. — A. C. E. S.

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# The Saxophonist

CONDUCTED BY  
Edward C. Barroll

WHAT'S TO DO ABOUT IT?

THE other day the head of a business in the East, an important distributor, with an exclusive representation in one of the largest cities for one of the most important makes of saxophones, said to me that "business had slumped" in that particular item. While holding up in the sale of trombones and other hand instruments, and small wares, the business this year in saxophones would be only about 4 10ths of the volume for the previous year, 1925.



E. C. BARROLL  
Eminent  
Soloist, Author and  
Composer

What are the reasons for such a condition? There is not much doubt that it is the same way throughout the country. Intensive methods of selling saxophones have resulted in the purchase of a tremendous lot of them. Skillful, attractive advertising has done its part. And, as this dealer believed, it may be a fact that many a person has bought a saxophone, thinking he could take it home overnight and extract music from it like a victrola, without effort of learning. Possibly the impression has been given the public that such is the fact. The fault, of course, being

in the judgment of the public—not in any actual statements reputable manufacturers and advertisers of their products have made to that effect.

But I think there is another and outstanding reason. It has to do with radio. The 600 or more broadcasting stations which are operating, reaching a total of many millions of listeners who constitute the "American public," are simply allowing the public to forget the saxophone.

Tune in on any radio set. Get a station near by or far away, and this is what you hear: Opera companies; jazz bands; vocalists—they are sopranos who twitter, tenors who belch at us, baritones who bray or bassos who grumble out the ups and downs of the briny deep; pianists; harmony duos of divers kinds; plays and playlets; old-time fiddlers and more modern but no less nauseating Hawaiian guitar twangers; occasionally a military band; church choirs; readers and elocutionists,—either with music or free from that handicap; pipe organs—some of them operated, apparently, by ukulele players; and so forth and so on—but rarely a saxophone or ensemble of saxophones.

Perhaps my Radiola and the sixty-four broadcasting stations I'm able to bring in with it do not constitute a criterion or reflect the real condition, but I think so. Nightly, for thirty minutes to four hours, I search the ether trying to pick up a saxophone soloist, a duet team, a trio, a quartet, a sextet or a sax-band—and nightly I am disappointed. My personal disappointment is of no consequence, and certainly not the point of this outburst. But I genuinely believe that the manufacturers, teachers, players—professional and amateur—and the vast army of students of the saxophone are permitting a gradual decline of interest and popularity in that instrument through sheer neglect to put pressure of public opinion upon the broadcasting stations.

It is the only thing to which a broadcasting station will listen—public opinion. And when enough people request, demand and insist that the saxophone be restored to a rightful share of the time-on-the-air, believe me they will put it there in double quick order.

This isn't an arraignment of broadcasting stations nor any indictment of those who make up the programs. It is on the contrary a plea to those who love the saxophone to do an effectual thing to stop what seems to be a decline in interest and popularity. Certainly financial loss must result, all along the line. If the public is permitted to lose interest in the saxophone through not hearing it played, obviously opportunities for employment are lessened, the business of teachers in teaching will be diminished, the sales of dealers will slacken—just as the sales of at least one have done, by his own statement,—and the business of the manufacturers must undergo shrinkage.

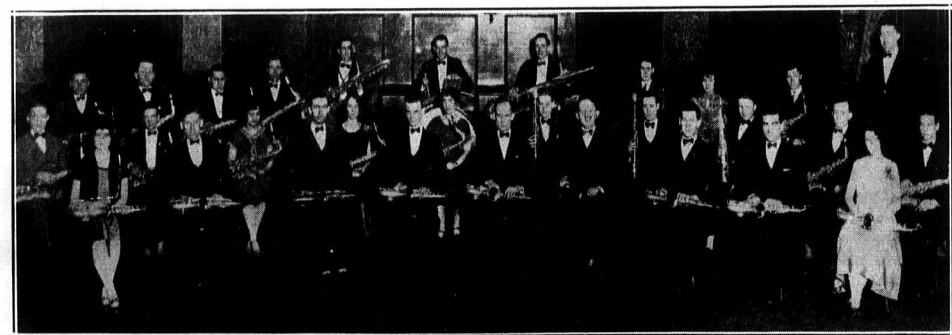
In the opinion of the writer, a constructive step toward meeting the situation would be for some one (or possibly a combination of several) of the important manufacturers to secure an hour, at least twice a week, over one of the extensive chains or hook-ups of the broadcasting stations, and give the listening millions an attractive program of saxophone music. Local fans who are interested could put pressure upon local stations, by a bit of co-operation and concerted "requesting" that would have a good effect. It is a thing worth thinking about upon the part of everyone who is genuinely interested in the saxophone, and its continuance and maintenance in public regard, whatever his motives. The American public is being allowed to forget the saxophone—and having its interest intrigued by other kinds and forms of music—some of it good, but not all—to the detriment of "America's most American instrument." Why not reverse the current? Every individual can do his part!

### A SUGGESTION FOR HOME PLAYING

WITH just a little enterprise on the part of a player, two more players can be found who need the practice, and would be glad to forego their evening for mutual practice. If then, two alto players can be assembled, with one Bb tenor player, it becomes possible to get a pretty good effect by choosing those three parts from the current orchestration as they are arranged nowadays. It's sometimes a pretty "lonesome" proposition to practice alone, but with three congenial souls, and of course somebody to play the piano part, a saxophone group can not only have a lot of fun but make pretty good music. Most of the orchestration one finds on the market now have a part labeled "First saxophone, Eb alto," another part labeled "Second saxophone, Bb tenor," and another one labeled "Third saxophone, Eb alto." These three parts form a pretty good ensemble and will provide quite a lot of home enjoyment for practice. It is worth while to scout around a bit, where you live, to find a couple of more players who would enjoy practicing, same as you do. And it is infinitely better than scraping up a fiddler, trombone player, cornet player and perhaps a drummer—all more or less beginners—and struggling along trying to have an "orchestra" in which you add to the confusion by tooting your saxophone. Incidentally, look over the list of compositions in the *Jacobs' Loose Leaf Collection of Marches* advertised in this issue. Each of these forty-five splendid marches includes a complete saxophone trio.

### ANOTHER MILESTONE

THE appearance of this—October—issue of J. O. B. M. marks the completion of another year this department conductor has been on the job—making six years in all. There's no special occasion to make any hullabaloo over that fact, except it seems in order for the writer to say he



SPRATT SAXOPHONE BAND, TOLEDO, OHIO. BRYAN SPRATT, CONDUCTOR

MANY of us many times have heard many things said about saxophonists being regarded as *non persona grata* in polite instrumental society, with the instrument itself considered as fit only for acrobatic squawk acts, while as to all-saxophone ensembles—Wow! Nevertheless, however, the saxophone glides merrily along in the even tenor of its way with more and more forming of "sax-ensembles," all of which seem to be (pardon the coining of a hog Latin phrase) very much *saxophona grata*, and therein is the saxophonological side of the saxophonistic equation.

The accompanying photograph is that of a saxophone ensemble, organized and directed by Mr. Bryan Spratt, player and instructor of the saxophone in Toledo, Ohio. The members of this saxophone band are selected from Mr. Spratt's advanced pupils, in consequence of which

director and players are in close musical contact and affiliation. The director's ideal of a saxophone band is not that of a huge tonal affair, but one that averages about twenty-five players of the best material obtainable. In this we heartily agree with him.

Regarding the "proof of the pudding." As demonstrating his ideal, and though made up of students, Mr. Spratt states that his organization has proved that a well-rehearsed ensemble of this type will do more than the ordinary professional band. The balance of his class constantly rehearses as a separate unit, thereby keeping a reserve supply ready for the advanced band. The Spratt Saxophone Band plays concerts in Toledo and surrounding territory, and broadcasts about once a month. Saxophones, Attention! TOOT!—M. V. F.

appreciates the many evidences of interest and appreciation for his humble efforts that have come to him within that period of time. It is surprising how many good friends have come to know me and I have come to know with this page as the "connecting link." And, since it is the desire and intention to try to get onto this page exactly what you want, suggestions are always in order. It was just six years ago this month that the writer suggested to Walter Jacobs that the excellent band and orchestra magazine ought to have a saxophone department, in addition to its other vital and interesting features. The answer was a sort of challenge to send in something showing what ought to go in such a department. That challenge was accepted and some matter for this department sent. Every month since then, with one exception, this department has appeared. Within that time we have seen this magazine grow from a relatively small affair to its present size, beauty, prestige, influence and peculiar power as an advertising medium. It has been and still is a pleasant duty for a man mighty busy with sundry affairs, musical and some others, and the writer hopes the editor's good nature holds out for another six years, so that this department may continue to be the "tie that binds" this writer to more than 50,000 readers.

MR. BARROLL, eminent soloist, composer and authority on saxophone and ensemble playing, conducts this department as a regular feature of the *Jacobs' Monthly*. Questions are solicited from subscribers of record, and all legitimate queries over full signatures and addressed to THE SAXOPHONIST, care of JACOBS' ORCHESTRA-BAND MONTHLY, will receive Mr. Barroll's personal attention, but only through this magazine. Queries as to the "best make" of instruments, etc., can receive no consideration.

### Music Chat from Washington

By IRENE JUNO

Continued from page 47

lose his temper no matter what happens and if his entire vaudeville bill walked out on him he would probably ask if there were any ushers who could sing and dance, and casually add that anyone with dramatic talent would receive extra pay. Mr. Lohmeyer has a big following in this city and they all sing *I Want to Go Where You Go*.

DICK LIEBERT is being featured high-wide-and-handsome with an organogue since the DeLuxe Presentations at Loew's Palace. He puts over his side number in fine style and makes a good-looking bow to much "applause" at the finish. Dick says that should read "applause," for he isn't very keen about all the rumpus he is stirring up. He has his weekly review along with Rubinoff, Jan. Garber, Vincent Lopez and other Palace Artists. Strut your stuff, Dick; we all come in to hear you every week. Oh yes, he was guest organist at Loew's State Capitol and the Lexington in New York recently. He says they put on plenty of dog for him, and he just chuckled his way through the week.

ASSISTANT MANAGER PIKE at the Tivoli drove to Rochester for a vacation, and when he came back I met him in the lobby. "Well, what are you doing now?" I asked. "Playing at the Earle for Arons this week," I replied. "Gee whiz," he whispered "I thought there was something wrong down town," and with that he spread his wings and flew up the steps to his office. That leaves me to think up a good one for him. I'll take plenty of time and find a riddle he can't answer.

ALEX ARRONSON drove over to Atlantic City with his wife and daughter. They formerly lived there for many years and Alex said he had to come back to work in order to get any rest. He was visiting night and day, this being his first trip back there in about two years.

HARLAN KNAPP, Rialto Theater, drove over to New York and stopped at the Sesqui on his way back. Heard a couple of recitals on the Sesqui organ, but said he guessed they were too high-brow for him; he didn't get any kick out of it. "But oh boy, I certainly heard some playing organists at the theaters in Philly," Knapp says not to forget to mention that he took the wife along. Good Boy, Harlan.

VINCENT LOPEZ played the Palace opening date of the Loew DeLuxe Presentations, and while the music was good the appearance and personality of the band was less impressive. There was a 240-pound piano player who was so bored with the whole thing that it was a shame to keep him at work. He rolled his eyes and licked his chops, and played with one hand while he found a large white handkerchief to wipe his face and neck and even the top of his head. He almost died while Lopez was doing his solo. The ensemble lacked pep, although it played the music and got the house.

RUBINOFF, guest conductor and violinist, visited us for three weeks. Manager Beatus of the Palace was the host, and plenty of people laid down their half-dollars to see the immaculate little Russian. He conducted the house orchestra in an overture, and later did violin solos from the stage. He didn't get along so well with the house men it is rumored, and Tom Gannon, leader, told him to bring in another leader. George Wild, Century Theater, Baltimore, played everything but the film feature the second

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## TWO OF THE MANY LETTERS RECEIVED

I am using with much success your recent edition of "Band Music for Young Bands" and wish to compliment you on the improvement over the "junk" which has been on the market for years.—GEO. J. ABBOTT, Supervisor of Public School Music, Schenectady, N. Y.

Just a line to tell you how much I am indebted to you for the "Walter Jacobs' Select Repertoire for Young Bands." My West Park Band of Chicago is playing the complete list of these splendid arrangements, and I am free to say that the great success of the organization is due to their use.—LEBERT COOK, Auditorium Building, Chicago, Illinois.

## INSTRUMENTATION

Note the unusually large instrumentation listed below. Each part is on a separate sheet, with double parts for cornets, clarinets, alto, basses, and drums, as indicated.

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3—2nd B. Cornet  
4—3rd B. Cornet  
5—Bassoon  
6—Clarinet  
7—1st B. Clarinet  
8—2nd and 3rd B. Clarinets  
9—Oboe and Soprano Saxophone in C  
10—Bassoon  
11—Soprano Saxophone  
12—E. Alto Saxophone  
13—B. Tenor Saxophone  
14—B. Tenor Saxophone  
15—B. Tenor Saxophone  
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45—B. Tenor Saxophone

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- Drifting (6/8 Barcarolle).....Wendi
- Down Main Street (4/4 March).....Wendi
- Here They Come (6/8 March).....Wendi
- Chimney Corner (Dance Grotesque).....Wendi
- La Strada (Danza Habanera).....Wendi
- Venice (Barcarolle).....Wendi
- Blue Streak (Galop).....Wendi
- Dance of the Teddy Bears.....Wendi
- The Winner (4/4 March).....Wendi
- Mountain Laurel (Waltz).....Wendi
- The Line-Up (6/8 March).....Wendi
- Just a Memory (Reverie).....Wendi
- Carle (Dance Espana).....Wendi

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week, but Gannon was back at the bat for the third week. Wild was conductor at the Rialto for two years and is well known to local patrons. With conductors running in and out of the pit every few minutes it seemed like an endless chain. Gannon and his men, also his music, are all very popular at the Palace, where they have been for years. The orchestra seems rather crowded now. We have been accustomed to seeing them on a slightly raised platform in a beautiful setting in front of the screen. This space was taken for the presentation stage and the orchestra men are now sitting in what used to be Dick Liebert's organ manual space. Dick and his three manual console are extreme left but still in the spotlight.

DRIVING UP SIXTEENTH STREET one night I was stopped by a traffic light; a big Buick pulled up beside me and audible remarks such as "Who is this young lady?" "Isn't she the grouch?" and "How's your permanent wave?" came at me. I couldn't drive through the traffic and I couldn't get out of the car so I sat with eyes right until some one said "Come on Irene, snap out of it." Then I discovered Herb Todd carrying home a flock of Keith Orchestra men. I reached over and shook hands with Leader Freddie Clark and we kept pace and chatted up to the hill. Then Todd left me, but that is only because he is a good cornetist and can blow louder on the horn and make them get out of the way. Fred wants to know why we haven't been down; says the boys have a couple of new pieces practiced up and bought two pounds of candy at the five and ten cent store. Looks like a big time next week at the matinee.

NELL PAXTON organist, and SIGMUND ZIEBEL violinist, played McDowell's *To A Wild Rose* for a flower film, and got a big hand. Little surprises like that are what make the Met so popular. And during the fables Nell played some little "Ha Ha Ha" thing that fitted the Kitty when he laughed. She has been having trouble with her eyes, but I noticed she had the light on so guess they must be better. I hope so, for eyes are pretty important things in picture work.

MILTON DAVIS, for many years organist at Crandall's Metropolitan, surprised everybody when he stepped forth with his twelve hot Syncopators. All young blood—and blood will tell. Still we ought not to register surprise because Milton has been the pianist leader with Meyer Davis for eight years, and for many seasons has played with the Meyer Davis Society Orchestra. But he read what Paul Ash did in Chicago, then he went to look him over, and the result is the kippiest dance orchestra of the season. I went into the Met one morning and I positively couldn't tell whether the picture was Why Worry or Ben Hur. But I do know the house started filling up as Milton's boys did their stuff. The banjo plays the softest, prettiest music in the city, and his *Deep in My Heart* solo was a dream. Then there is a sax player who also plays five or six other instruments including the oboe, and a violinist that plays such foxy music he can't sit still. Oh yes, and young Barnett Breekin, son of the well-known Dan, is playing first violin with the line-up. The way they get from one number to another, especially in the Pathe News is the eighth wonder of the world, for they sit with their backs to Davis, who directs from the piano. And on intermission he slides from the piano to the organ. The banjo player transfers to the piano, the organ starts, and that is the first you know anything has happened. They switched on the theme, and it was so slick I had to go up to the organ bench and ask how it was done. Dan Breekin, who conducts the Symphony orchestra at the Met, comes in at seven P. M. and listens to the boys tearing up the comedy. He says it sure is "hot." I wouldn't be surprised to see the staid but musical Daniel do a fox-trot down the middle aisle some night. Don't see how he could help it. The boys are called Metropolitan Ramblers and play the morning and supper hours. It is an idea that is gaining in popularity every day and I think there will be many other houses trying it before long. Business shows a decided increase by actual check.

ROBERT MACHAT seems to have an inventive turn of mind as well as a flair for music. He has invented a "Remophone," a device for synchronizing motion pictures. It was a sensation when introduced at Wardman Park Theater recently. Will have to skip up and see what this is that has startled the Wardmanites, and I will let you in on it later.

GEORGE EMMONS is still with us. Doesn't he deserve a big credit mark? He is now offering Sunday afternoon concerts on the Colony organ, a special unit built last winter by Harry Simmons, the Stanley-Crandall organ doctor.

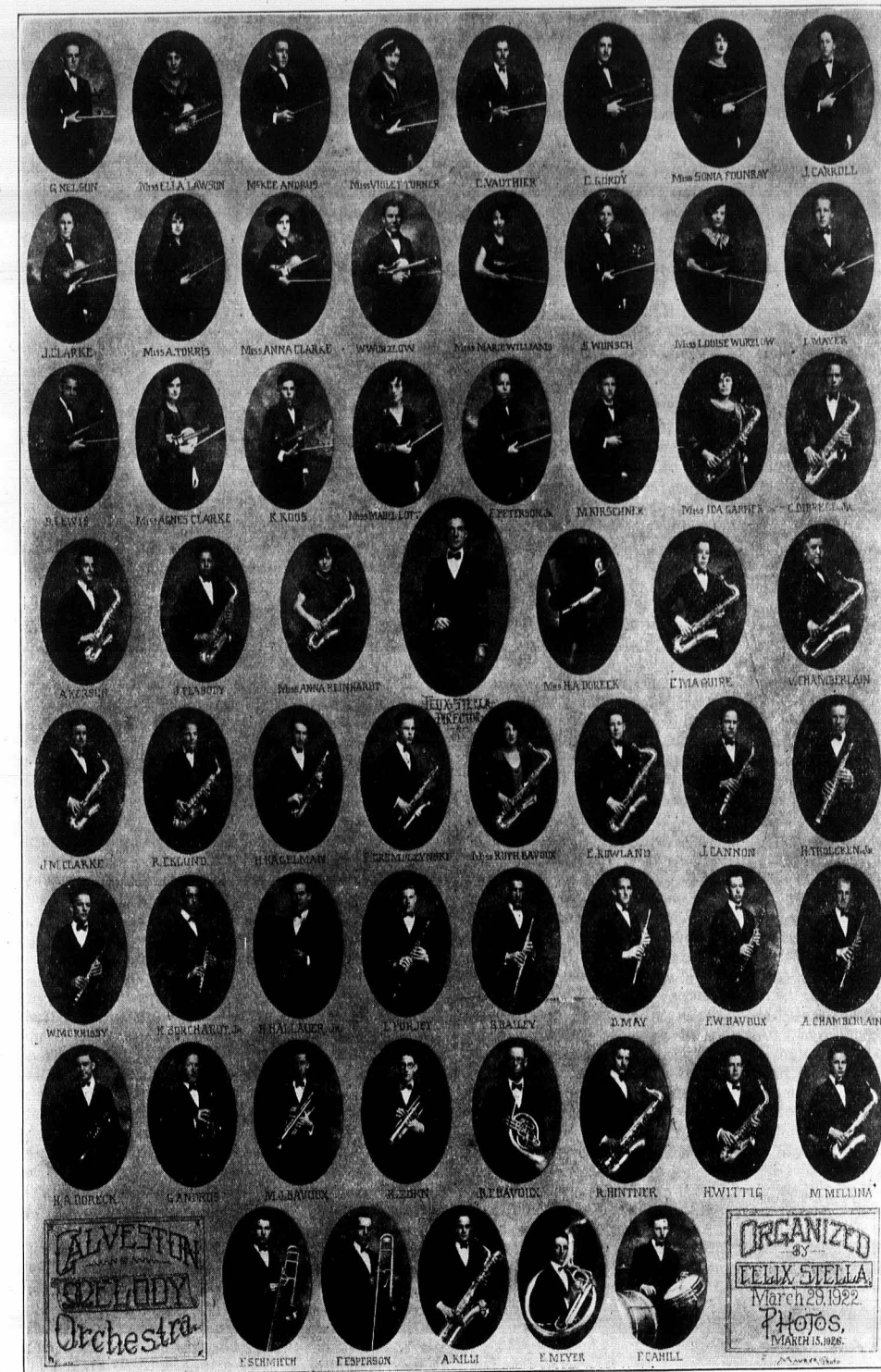
ALBERT WATERS, manager of the Central, also deserves special mention for his co-operation with the organists. Mr. Waters says they ought to know their business if they expect to hold a position and draw a salary and he can't keep fussing with them. He runs his house twelve hours a day and he has his hands full of his own work, and expects all his employees to be capable of attending to their own. He also gives out the cue sheets ahead and every morning brings a schedule to the organ so you know to the minute just what you are doing—when you have an intermission, the length of the comedy, feature, news, etc. Mr. Waters was my manager for some time and when I want to see him laugh I ask him if we haven't always gotten along well. But we have—"No kiddin'," and no side laughs either.

MR. EILBACHER, recently appointed the manager at the Tivoli, also deserves a nice little notice, even if we did about come to blows the first time we met. My return to the Crandall Circuit happened in a minute, and one morning Milton Davis, supervisor of the organ department, told me to go over and practice on the Wuritzer at the Apollo. Soon after I started, Mr. Eilbacher, who was then the manager at the Apollo, walked in. He did not know me and why I should be playing, and I didn't know him and why he should ask me so many questions, so when he rubbed me the wrong way I scratched right back. However, when the air had cleared and each had read the other's identification card we began to talk English. He came to the Tivoli as manager the last three weeks of my stay there and I found him courteous and efficient. It never worried him then how many mornings I spent playing the organ, and he seems to have so many friends on the

circuit that he must be what they all say he is—a royal good fellow.

GLEN ASHLEY, Apollo organist, went to New York for his vacation. Guess he laid in a slew of new music for his winter program, and I judge from his remarks that he heard all the good organists and some not so good. He also visited the heads of various music departments.

Although we are a pretty busy crowd here in Washington, and there is enough more to fill two pages if I should write it, I didn't intend to write a thing for October. I just wanted to be lazy and neglect my work. However, General Manager Buttelman got behind me with a stick, in the shape of a two-page letter, and I sat up all Saturday night to get out this special on Sunday. If I die from overwork you can all send flowers.



GALVESTON MELODY ORCHESTRA, GALVESTON, TEXAS. FELIX STELLA, CONDUCTOR

THE Galveston (Texas) Melody Orchestra of sixty players recently gave its fourth annual concert and dance at the City Auditorium. Mr. Felix Stella, the director, organized this orchestra in March, 1922, for the purpose of giving ensemble and concert experience to the younger musicians of the city, and renders his services free of charge. The returns from its annual concert and dance provide financial support for the year, shows that Director Stella has built well and that Galveston appreciates his work and that of the orchestra. A good motto for the Melody Orchestra might be: Melody and Music Make Money for More Melody.

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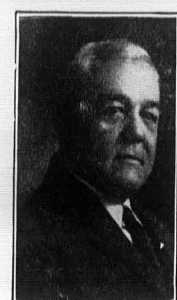
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## The Tenor Banjoist

CONDUCTED BY  
A. J. WEIDT

FROM my experience," writes R. F. Foote, Archbald, Pa., "it appears that there is really so little difference in the distance between the frets of the 23-inch scale as compared with the 21-inch scale that it practically is a matter of which scale the player is accustomed to. A person accustomed to the 21-inch scale, would have a little difficulty with a 23-inch scale but this can easily be overcome with a little practice unless of course, the person is equipped with small hands or short fingers. But from the standpoint of the professional player there are other arguments. Starting on a dance job at nine o'clock the player usually finds that at about one o'clock in the morning the fingers of the left hand are not inclined to move any farther than necessary to make the required chord. If the 23-inch scale is in use the player is wishing he had a nice little 21-inch skin fiddle around. There is only one inch difference," continues Mr. Foote, "in the two scales from the nut to the octave and as most orchestra chords are to be played above the fifth fret where the intervals are progressively shorter, the actual difference is so slight as to be negligible—but there is a difference."



A. J. WEIDT

and as most orchestra chords are to be played above the fifth fret where the intervals are progressively shorter, the actual difference is so slight as to be negligible—but there is a difference."

"Your solo arrangement of *Hoop-E-Kack* is very effective and was glad to have it as it is an old favorite with our orchestra as a dance novelty number. The appended note instructs the student that the descending chromatic run be started on the second string at the 18th fret. Permit me to remind you that many tenor banjos do not have 18 frets, many good ones at that. In this case, I suppose it would not be outside the rules of the game for the player to carry the 18th fret around in his hip pocket until it is required, very much in the manner in which the 13th hole in golf is now transported. The tenor banjo player at this time (to make a particularly vile pun) has plenty of frets and needs no more on the finger board. You have done much to increase and advance interest in banjo playing and now as never before, is the instrument coming to be loved and appreciated. At present there is an unprecedented demand for banjo players who can read and play the parts now being written for them in popular orchestras. Never before has there been such a call for teachers. Why then should the arrangers of orchestras make it so hard for the banjoists? Why should the vast army of banjoists be required to learn two different systems of scoring of orchestra parts? It should not be a very difficult matter to get the well-known arrangers to agree on one certain standard notation for popular orchestra numbers. In a short time it would be practically universal and the study and work of the banjoist would be very much simplified. I ask you to use your best thought and energy to bring us out of the present confusion. If, for instance, Arthur Lange, Frank Skinner, Leo Katzman and a few more of the best-known authorities would agree on one standard, all of the lesser lights would quickly jump on the band wagon or they would be soon counted as out of date."

The remarks of Mr. Foote regarding the 21- and 23-inch scales are interesting but it appears to me that the only solution for the manufacturer is to get out both sizes; for example: what about the juvenile who wants to take up tenor banjo? That looks like a good field to me. Remember we are not all professionals. I note what you say about some banjos not having the 18th fret. That's easily overcome by beginning at an imaginary fret beyond the fingerboard. You also mention that the chords in most orchestras are played above the 5th fret. How does that fit in with the arranger using the octave pitch? That would bring the notes too high to be read easily, whereas if they were written in actual pitch, the notation would be much easier to read? There is no reason why the banjoist of today should not be able to read both styles. Most teachers teach both systems, so that the pupil can play either from a piano score or the octave notation. I would like to hear from others on this particular point as it is of interest to all our readers.

G. F. W., *Warrior's Mark, Pa.*

Q. I have often wondered why the methods and instruction books for tenor banjo playing do not go more into detail as to the technique of left-hand fingering. I notice that most methods give a very brief outline on the fingers to be used in diatonic passages but find very little on chromatic passages. This leaves the player to work out his own

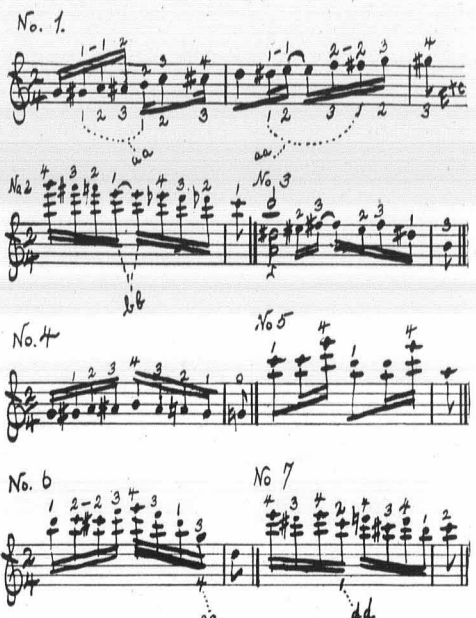
THIS department, conducted by the author of the famous "Weidt's Elementary Studies," "Weidt's Chord System," etc., is a regular and exclusive feature of this magazine. It contains articles of interest and instruction on the use of the tenor banjo in professional orchestras and by the amateur; also a popular song hit arranged for the tenor banjo with plectrum strokes and fingering indicated.

Questions are solicited from subscribers of record, and all legitimate queries over full signature and addressed to THE TENOR BANJOIST, care of JACOBS' ORCHESTRA-BAND MONTHLY, will receive Mr. Weidt's personal attention, but only through this department.

Queries as to the "best" methods, "best make" of instruments, strings, etc., can receive no consideration.

salvation. I think a good "meaty" article in your columns at length on this subject would be of invaluable assistance to tenor banjoists, and I for one, would highly appreciate such a treatise.

A. Your little question covers a mighty big subject but I will do my bit by including a few illustrations in notation, as I am sure this matter of left-hand fingering is of interest to all tenor banjoists. The first three illustrations were taken from some of my compositions appearing in Weidt's Tenor Banjo Folios.



1. In No. 1, taken from *Persian Lamb Rag*, in Vol. 3, the upper figures indicate what is called the "fixed position," that is, the left hand does not shift on its original position when a certain finger is used on two different frets. The lower figures indicate the consecutive fingering on consecutive frets, but necessitate an awkward shift with the first finger following the third. This also occurs in the second measure. See "aa."

2. Taken from *Melody Blues*, in Vol. 3. This style of fingering is practical as the shift occurs after the tied note which gives plenty of time to move the hand back to the lower position. See "bb."

3. Taken from *Gotha* appearing in Vol. 4. Here we have what is called the "half position," so-called because the second finger is used on a note ordinarily played with the first finger. This style of fingering is often used on the violin when a shift from the natural position is necessary.

4. The use of consecutive fingers for consecutive frets is practical if not more than four consecutive frets are to be fingered; also for the reason that the melody moves downward in the same manner.

5. In No. 5, the second position is used in the first half of the measure and the shift to the first position in the second half of the measure. Speaking of positions, it should be remembered that whereas the positions are indicated by each fret on the standard banjo, the positions on the tenor banjo are indicated by the consecutive notes in the diatonic scale. For example, on the standard banjo, the second fret would indicate the second position or the 5th fret (1st or 2nd Fret) indicates the first position and the third note (5th or 6th fret) indicates the third position, in the same manner as on the violin or viola.

6. In No. 6, the original position and violin fingering must be used. Although the thumb should remain in the original position it is practically impossible to keep the first finger at the 2nd fret and reach the 7th fret. A big help in retaining your position however, is to keep the third finger down while using the fourth. On the last note in the measure, it is optional to use either the third or fourth finger. See "cc."

7. It also is important to know the proper time to make the shift from one position to another. By remaining in the second position with the first finger as shown as "dd," it would be awkward to play the following note, but by shifting to "C" with the second finger, you will have no trouble in making the following notes.

I am beginning to realize that a lot of the arguments in favor of, and against, violin fingering that have appeared in previous issues were in a sense, a waste of time, as the above illustrations show that it is necessary for the tenor banjoist to have a knowledge of both violin and cello fingering. In fact, it is often necessary to change the style of fingering accordingly to the melody. In this respect, as far as melody is concerned, the tenor banjo is very similar to the standard, but in my opinion, not nearly so difficult. What have the 5-string fans to say about that last remark?

E. W. O., *Langford, S. D.*

Q. I don't quite agree with your idea in the August J. O. M. Why should the general public be deprived of a

good banjo in the 21-inch scale? I am not a professional player but I want a good instrument and I don't want a 23-inch either. For my part, I will stand by the concern that gives us optional 21- or 23-inch scale in their best banjos. So far as I know, there is only one manufacturer doing this now. I'm willing to bet they are leading in good banjo sales.

A. My idea of having the manufacturers get out a cheaper grade of the 21-inch scale was merely a suggestion. To tell the truth I would be only too glad to know that the higher grades would also be made in both scales. Have a hunch you are making a safe bet that the manufacturers who get out both 21- and 23-inch scale tenor banjos are bound to do the biggest business.

## Banjo History in the Making

By George Allaire Fisher  
Continued from page 9

wide use in America and other countries, but a few of which are gradually joining the ranks of the dodo since the demise of the once popular banjo ensemble ("club") which required bass banjos, piccolo banjos and banjoettes. Although the latter named are not exactly obsolete there are comparatively few of them in use, while the cello-banjo, guitar banjo and mandolin banjo are better known. However, as stated above, the tenor banjo is by far the best known and most popular member of the family today because of its use in the dance orchestra, and it is followed in degree of popularity by the plectrum banjo.

If, however, the tenor banjo or even the plectrum banjo were to depend for their popularity upon their attractiveness as solo instruments they would be little known. The plectrum played instruments and particularly the tenor banjo, with its much shorter string length and less "banjoistic" tone cannot compete with the finger-played banjo in point of appeal to the musical risibilities of the rank and file of folks. Chautauque, concert and vaudeville managers will tell you that nothing is a more sure-fire hit with the average crowd than the characteristic five-string banjo music—be it popular or classic.

But I am drifting away from the story. At the time young Bacon invested in his first banjo, lessons cost all of 25c apiece, and after about ten lessons taken from the local banjo teacher, who was in the fish business during his spare time, Fred was able to work up what he then considered some very select banjo solos, and he joined a traveling show as banjo soloist. In addition to the banjo solos, he featured snare drum imitations, and for about six months traveled with the company from one small town to another. A trip to New York followed, during which the music halls and museums were played. Then he joined Broncho John's Wild West Show—not, however, as a broncho buster, but as a featured banjo soloist.

Although Fred is one of the "old-timers" in the banjoistic field, he is still a comparatively young man, and it is needless to say that thirty-eight years ago he was pretty much of a kid. Consequently, with the Wild West Show, he was billed as "Nebraska Fred, The Banjo Kid." Incidentally Fred was enough of a "kid" to be strongly attracted to anything that savored of the West, so it was not long before he had fitted himself to be classed as a cowboy and consequently a legitimate part of a Wild West outfit. He learned to shoot and rope, and even let his hair grow until it was almost down to his shoulders, but soon left the Wild West Show for the less hazardous routine of the varieties, continuing in vaudeville as a "cowboy banjoist."

In 1890 he met the present Mrs. Bacon, who likes to tell how they were married with Fred all dolled up in his cowboy outfit complete to the six-shooter and bowie knife in his belt. Mrs. Bacon, who possessed a natural gift for music, took up the banjo, and they were soon playing vaudeville together. Mrs. Bacon was a Southerner, being from Virginia, and Fred was a Connecticut Yankee. This suggested a different setting than the cowboy atmosphere which had previously attracted him; consequently, the act was called "The Blue and the Gray," and it was dressed and presented accordingly. Their first vaudeville engagement was at Rupp's Theater at Washington, D. C., in 1891. Fred says if he remembers correctly this old theater stood where the postoffice now is.

During this period the various fretted instruments, including the banjo, were having an increasing vogue, and after several years of vaudeville experience, Bacon decided to consider more seriously the possibilities of the banjo, so in 1894 he went to New York where he studied for a time with one of the best-known teachers available. He then opened a studio at Norwich, Connecticut, teaching banjo only, and soon had more pupils than he could attend to. The following year he opened a studio at Hartford, Connecticut, and taught there for a number of years. Then in 1905 he and Mrs. Bacon revived their vaudeville act and for ten years played all the leading vaudeville theaters in the country. In 1914 they opened a studio in New London, Connecticut, where they now live, and taught all of the fretted instruments there for some time.

A good many years previous to this time, Fred, with a truly prophetic vision, had become interested in the manufacturing possibilities of the banjo, and after considerable experimenting and research work, in 1907 he patented his first banjo which was known as the "Bacon Professional," and for several years had this instrument manufactured for him by two of the well-known banjo manufacturers of that time. He had also discovered a process

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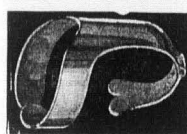
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## No. 22—RELATIVE CHORDS

IN ORDER to make intelligent use of the table of passive and active chords, and more readily analyze all the foregoing and following examples which show the coordination of the basic harmony as used in composition, it is necessary for the student to have a thorough knowledge of relative chords and their abbreviations. The first column in the table of abbreviations herewith indicates the signature, the six flat keys being above and the six sharp keys below the natural key, which is indicated by the large letter "C." The second column shows the tonic chords in each of these thirteen keys, and on the top line gives the abbreviations used to indicate the tonic, namely "T." These letters also are the key name. The third column gives the dominant seventh chord of the tonic, designated by the abbreviation "D." The fourth, fifth and sixth columns indicate consecutively the first relative dominant (1D), second relative dominant (2D), and the third relative dominant (3D) of the tonic in the second column. The seventh column shows the fourth relative tonic (4T); the eighth column, the relative minor (Rm); the ninth column the sub-dominant (S); the tenth column the relative minor of the sub-dominant (Sm), and the eleventh column, the relative foreign tonic (FT). The foreign tonic usually appears as a passing chord, and occasionally as a temporary modulation. All relative chords mentioned are relative to the tonic (in the second column), in whatever key the signature of the strain indicates.

## SHORT CUTS IN NAMING RELATIVE CHORDS

Take, for example, the key of C as a basis: The root of the dominant, "G7," is a fifth above the root of the tonic, "C." The 1D, "D7," is one note or degree (a whole tone) higher than the tonic; 2D, "A7," two notes (a minor third) lower than the tonic; 3D, "E7," two notes (a major third) higher; 4T, "F," two notes (a major third) higher; Rm, "Am," two notes (a minor third) lower; S, "F," a fifth lower (or a fourth higher); Sm, "Dm," one note (a whole tone) higher; and FT, "Ab," two notes (a major third)

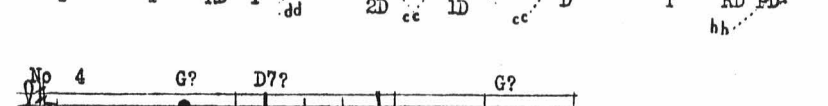
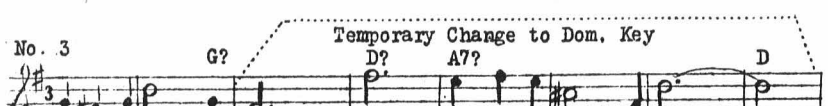
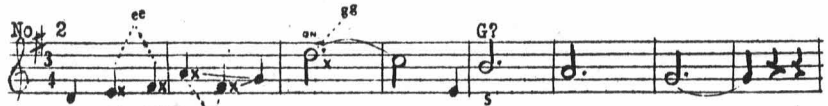
lower. When there is a temporary change to the next relative key, the tonic "G," should be indicated by "T."

## ADDITIONAL ABBREVIATIONS

The parallel minor of the tonic, "Cm," is indicated by Pm; the parallel minor of the sub-dominant, "Fm," is indicated by PmS; the parallel dominant seventh of the tonic, "C7," is indicated by PD (Note). The parallel dominant seventh is also the dominant seventh of the sub-dominant; the relative minor of the dominant "Em," is indicated by RmD; the dominant with augmented fifth is indicated by T+; the tonic with augmented fifth is indicated by T+.

The preceding short cuts and abbreviations should be memorized in order to avoid the need of referring to the table following:

TABLE OF RELATIVE CHORDS											
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)	(10)	(11)	
Key	T	D	1D	2D	3D	4T	Rm	S	Sm	FT	
C	T	D	1D	2D	3D	4T	Rm	S	Sm	FT	
G	D	A7	D7	A7	D7	2D	1D	C	Am	2D	
D	A7	D7	A7	D7	2D	1D	C	Am	2D	2D	
A	D7	A7	D7	A7	D7	2D	1D	C	Am	2D	
E	A7	D7	A7	D7	2D	1D	C	Am	2D	2D	
B	A7	D7	A7	D7	2D	1D	C	Am	2D	2D	
F	T	D	1D	2D	3D	4T	Rm	S	Sm	FT	
C	T	D	1D	2D	3D	4T	Rm	S	Sm	FT	
G	D	A7	D7	A7	D7	2D	1D	C	Am	2D	
D	A7	D7	A7	D7	2D	1D	C	Am	2D	2D	
A	D7	A7	D7	A7	D7	2D	1D	C	Am	2D	
E	A7	D7	A7	D7	2D	1D	C	Am	2D	2D	
B	A7	D7	A7	D7	2D	1D	C	Am	2D	2D	
F	T	D	1D	2D	3D	4T	Rm	S	Sm	FT	
C	T	D	1D	2D	3D	4T	Rm	S	Sm	FT	
G	D	A7	D7	A7	D7	2D	1D	C	Am	2D	
D	A7	D7	A7	D7	2D	1D	C	Am	2D	2D	
A	D7	A7	D7	A7	D7	2D	1D	C	Am	2D	
E	A7	D7	A7	D7	2D	1D	C	Am	2D	2D	
B	A7	D7	A7	D7	2D	1D	C	Am	2D	2D	



## MODULATIONS THROUGH RELATIVE CHORDS

Modulations through relative dominant chords always follow in the same consecutive manner in Period, Phrase, Section or Measure form. In period form, for example, in the key of G, as follows: G, E7, A7, D7, G. See Example No. 1. Notice that the 2D is always considered as a substitute chord (indicated by "S"), as the tonic chord would also harmonize the same (2nd) measure, but 2D gives a better progression to 1D. The 2D chord acquires its character as a passive chord from the tonic preceding it. Neither 1D or D at "aa" are to be classed as a temporary change of key unless both of them occur in the same phrase, or the same section in an eight measure strain. The 1D is here classed as a passing chord. "D7" at "ii" is the mutual tone and can be harmonized as either tonic or dominant. In phrase form (see example No. 2), the 1D is also classed as a substitute chord, as the tonic chord could be correctly used in place of the 1D, at "bb," although the use of the tonic would change the basic phrase form to "1-1-2." Note the double appoggiatura at "q" and the GN (single appoggiatura) at "gg." When a temporary change to the next relative key occurs, but extended to six measures, the

phrase form is the same as the above but is preceded by the two extra measures. In the foregoing, the 2D and 1D chords are again classed as substitute chords. Note that the dominant (A7) could harmonize the measure but for the fact that 2D is the preceding chord and 1D must follow to modulate correctly to the dominant (see "cc"). Notice that the tonic "D," of the new key could also be used in place of 2D (B7). The modulations in section form usually occur in common, 2/4 or 6/8 time (see example No. 4). In No. 4 notice that the 1D and dominant each occupy consecutively a half measure. The 2D also occupies a half measure; i. e., the last half of the first measure. Both 2D and 1D are substitute chords. The dominant, "D7," at "hh" is also a substitute chord, as the mutual tone, "D," can be harmonized as either tonic or dominant. In measure form, the 1D and D occur on one beat only, and are classed as passing chords, as they are used to harmonize consecutive passing notes. Both the A7 and D7 chords derive their classification as being passive from the tonic chord, "G," preceding them. (See "cc," first measure in No. 2.) N. B. Notice that Example No. 3 is the continuation (or 2nd period) of No. 1.

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SUMMARY

In period form the 1d and D consecutively occupy one section each; i. e., the second and third sections of the period (see Example No. 1). When the 2D occupies one measure; i. e., the second measure of the period form, and is consecutively followed in the next two sections by the 1D and dominant it is classed as a substitute chord (see Example No. 1). In phrase form, the 1D and D each occupy one measure; i. e., the first and second measures of the phrase (see Example No. 2). The tonic chord can be, and often is, used as a substitute for the 1D. The 2D can also occupy one measure preceding the phrase form, and occasionally only the last beat of the measure, and is then classed as a substitute chord (see Example No. 3). Notice that the 1D and D consecutively occupy one measure each in the first section of the phrase (see Examples Nos. 2 and 3). The 2D occupies a half measure preceding the section form and the 1D and D each occupy half a measure (see Example No. 4). In measure form the 1D and D each occupy consecutively one beat (see first measure of Example No. 2).

Important. — Substitute chords are indicated by the letter "S" and the letter above the staff indicates the chord for which it was substituted. Passing chords are indicated by a cross. The basic harmony form in Nos. 1 and 2 is "2-4-2," in No. 3, "E4-C2," and in No. 4, "1-1-2." N. B. No. 3 might also be called "4-2-2" but a temporary change of key indicates an extension of the tonic (passive) chords in both keys.

ADDITION TO TABLE OF PASSIVE AND ACTIVE CHORDS

When temporary change to the next relative key occurs, the relative dominant and other relative chords must be temporarily classed according to the tonic of the new key. Notice in Example No. 3, that B7 is 2D; E7 is 1D, and A7 is dominant, of the temporary key of D.

Springfield, Ill. — A number of bands took part in the several musical programs held in connection with the Illinois State Fair at Springfield. The fair was held the latter part of August and the musical units taking part included the Bethany Band of Bethany, the Watch Factory Band of Springfield, the Goodman Regimental Band of Decatur, the Soldiers' and Sailors' Home Band of Quincy, the Galva Municipal Band and the Spring Valley Band.

Five concerts will be given during the winter of 1926 and spring of 1927 by the Civic Orchestra of Springfield, Ill., with Conductor Grieves in charge. The concerts are given at the State Arsenal. The schedule follows: October 22, December 3, January 28, March 18, May 6. — A. C. E. Schenemann.

Chicago, Ill. — Knights Templar bands turned out in numbers at the State convocation of Illinois Templars held at Peoria, September 8-10. In the spectacular parade the bands of Woodlawn, Chicago; Chicago, Chicago; Apollo, Chicago; Columbia, Chicago and St. Bernard, Chicago, marched at the head of the divisions and the Trinity Commandery Band of LaGrange, Ill., headed the parade with the grand commander who hails from LaGrange. Many bands from over the State were in attendance and a number of drum and bugle corps were featured.

I just don't know what the theater musician would do without your publications because there is so much need of light music and that is what prompts me to write to you first. — Miss AVELYN M. KERR, Milwaukee, Wis.

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The United States Civil Service Commission announces open competitive examination for ORCHESTRA AND BAND LEADER AND INSTRUCTOR.

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The duties of this position require that the appointee shall be able to teach the reed and brass instruments; to teach the violin; to direct the orchestra; to select an instrumentation from the orchestra for forming a band to use during dress parade; and to select a band for forming an orchestra. The appointee must be willing to accommodate himself to the school program, which means that much of the instruction and rehearsals are given in the evenings and early mornings, and he must be subject to any special detail, to other work in an emergency.

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### WHY MUSIC PUBLISHERS GO CRAZY

THE heading to this article is hardly correct. I have known a good many music publishers and can't think of any just now who are especially crazy. It would have been more exact to have used for a title, "Why Music Publishers Ought to Go Crazy." But that sounds a bit harsh; I don't want to give the impression that I think any M. P. ought to go crazy — if he can possibly help it. Anyhow, the episode to which I am about to refer is not altered whatever title we may use.

The other day, my friend Arthur Morse who writes a great deal of very excellent music for *Melody* and *Orchestra* Monthly subscribers, was sunning himself on Boylston Street in the casual and contented way so typical of a composer who has just landed a manuscript with a music publisher — and been paid for it. As he stood there, with this inner contentment radiating itself through his always pleasant features, he was approached by an individual who intimated that he was a brother composer.

This chap was decidedly unusual in appearance. A rusty-looking black suit of some heavy woolen material concealed but did not adorn his rather spare figure; long, curly, dark hair brushed his shoulders, and was topped off with an ancient straw hat of vintage absolutely unknown even in the cosmopolitan atmosphere of New England's metropolis. Piercing black eyes with a most unusual glow in them dominated all of a sharp-featured visage that was not concealed by a flowing and abundant beard.

Arthur is a genial soul — a fact evident to any one who has heard much of his music — most of which by the way he writes himself, in spite of the fact that it is published under the name of Norman Leigh — so he gave an attentive ear to the story this itinerant gent had to unfold — the tale of a great talent for composing music. A genius from whom musical ideas fairly flowed and spurted — according to Arthur's reports, in much the same way that water spurts from a sponge when you are washing the automobile and inadvertently trip on the hose and sit down on and amidst said sponge with violence and precision. But publishers had been strangely hostile to the genius of this most hirsute of composers. He had camped faithfully on the trail of many of them, insisted with more than ordinary politeness on due recognition of this talent, but all to no avail.

His life had been apparently so planned that it was necessary for him to soon realize some income from his musical efforts, if said life was to continue. In fact, he had gotten to a place where the small sum of twenty-five cents contributed by any kind-hearted gent toward the purchase of a reasonable amount of sustenance would be welcomed eagerly, in return for which he was perfectly willing to donate the original copy of what he considered his choicest and most noteworthy masterpiece. Arthur thought of the recently and so easily acquired Walter Jacobs, Inc. check and came across with the quarter.

I am not saying that Brother Morse, nee Leigh, had hopes of getting an idea or two round which to build another marketable tune. Far be it from me to hint at anything of the sort, but anyhow when the purchase was completed and the wandering minstrel had betaken himself off with considerable celerity in the direction of the nearest lunch room, Arthur looked over his quarter's worth of crystallized genius and saw just what you see.



Don't ask me what it is possible to make of the tune Arthur bought for two hits. If anyone can figure out even approximately what the tune means or suggest anything about it that seems to make sense, I will use my best offices with the editorial department of Walter Jacobs, Inc. to have presented to him a year's subscription to one of the Jacobs magazines and for good measure will throw in a photograph of Arthur, autographed by Arthur — unless for the sake of legibility the recipient should prefer to have me sign Arthur's name for him. — George Alaire Fisher.



### TRY THIS ON YOUR DOUBLE AUROS

Yes'm it surprised us just as much as it will surprise any clarinet player the first time he tries it. The editorial viola player who turned it in as a curiosity worthy of this page assured us that it is a clarinet solo, although he insists that the curious element doesn't lie in the fact that it is a clarinet solo, his contention being that if there is anything curious about the clarinet it is the folks who choose it to play on. He being a viola player himself that can be as it may. The fact remains that this Greek publication is a clarinet solo in 7/8 time. If you will look close you will find the melodic and rhythmic line doesn't permit it to be written in any other time unless a 3/8 and 4/8 measure should be substituted for each measure of the 7/8 time. Try it over on your aulos, piano or fiddle and see for yourself. The manu-

script was sent in by Hugh T. Hart of Hart's Palmetto State Band, Spartanburg, South Carolina.

## WISE CRACKS

STATISTICS. Over 100,000,000 people in the U. S. escaped being killed by automobiles last year, some of whom did not buy saxophones or tenor banjos.

— Z. P. Wright.

TRADE CHAT: Zed Sykes was in yistiddy buyin' a chin rest for his wife. He says th' main trouble with it as fur as he is concerned is that it only works when she is playin' her fiddle.

RELATIVITY, as I understand it, is the one word with which Einstein sums up all life and the universe, yet there is a bigger word — Transfusion. We are all familiar with blood transfusion, but science should find a way of transfusing minds. Imagine transfusing Kreisler knowledge into Tommy Mack without injury to either person, and eliminating much hard labor on Tommy Mack's part as evidenced when reading about Tommy's lessons in Mr. Sabin's violin department. Imagine the possibilities of a "Tommy Mack" with a Kreisler start. — F. Littig.

VOL. I.

NO. 15.

## GLEASON'S PICTORIAL DRAWING-ROOM COMPANION.



F. GLEASON, 100 N. BOSTON, SATURDAY, AUGUST 9, 1851. PRICE, THREE DOLLARS PER ANNUM TEN CENTS SINGLE COPY.

### THE BOSTON BRASS BAND.

OUR city has, for a long period of time, been noted for the excellence of its military bands of music, and they have enjoyed a reputation, far and near, for the extraordinary harmony and correctness of their performance. They have always excelled when in public. Twenty years have we ever heard our Boston bands excel in those points of beauty that appertain to their profession, and these were when listening to the greatest general military band, the band of the city of Boston, and the second time on

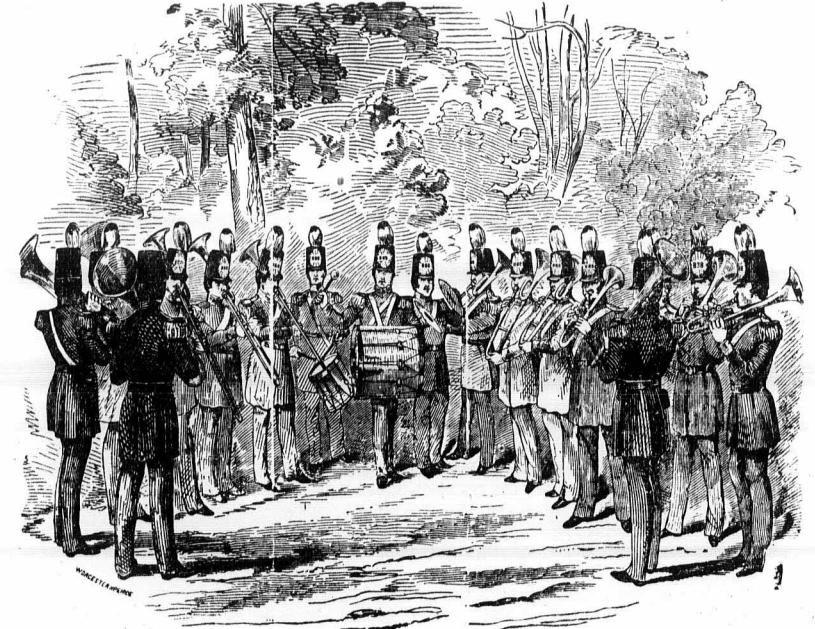
hearing Deane's famous band, of New York city. The engraving which we present herewith, represents the Boston Brass Band, more familiarly known as "The Boston Band," and we consider a very faithful and spirited picture, as they appeared when identified by our artist. This band claims priority over all others in this or any other city of the Union, as being the first association of the kind in the country, having been organized in 1835, under Edward Kendall, the first band leader, and since that time, Joseph Green, the present efficient and popular leader of the American Brass Band, at Providence, R. I. was the first to succeed Mr. Kendall. In 1851, the band was led by John P. White, who has led the band for some eight years and more, maintaining an excellent reputation, as has for his professional skill thus far for his steady and reliable qualities. The members of the Boston Brass Band are composed mostly of professional musicians, composers, and artists, each one highly

accomplished in the use of his particular instrument. This favorite band have just adopted a new and very beautiful uniform, consisting of a blue frock coat, red pants, and a blue sash, and they are now in the process of making up their new uniforms. A very important improvement has lately been made by the band in the construction of their new set of instruments. It is and has long been a source of no little trouble to military bands to keep the time and spirit of the band's performance for the ordinary purposes of time, and the extraordinary effect that good music imparts. The reason of this is the fact that the mouth of their instruments admits inevitably some air from the company, so that persons about, and far better results by the music than the company heard them. The improvement referred to is the new instrument of the Boston Band, is the adoption of a new set of instruments, with the bells all opening back, and pointing over the shoulders of the performers, giving the company

the great advantage of hearing every note of each instrument. Those who have marked in the ranks how low to appreciate this advantage, and the band have found it so advantageous to their permanent good, as well as general popularity.

### FEMALE CONDUCTOR.

To women there is an untold fascination in the duties of a conductor. It is their own to direct the melody of their band and to lead the company in the performance of their music. They are content to be whistled out of their own thoughts in the pleasing voice. In adding regularity to the melody, the conductor is a most useful and pleasant person. In the last band played, when the above set of instruments was used, the band was heard to its full advantage.



BOSTON BRASS BAND. Just by way of showing what the w. d. bandsmen wore in 1851, and incidentally the very latest things in horns, etc. et cetera. You'll find it worth while to get out the family reading glass and absorb the fine print of the reproduced page.

JAZZ DEFINED. — A species of caricature that bears the same relation to music as a cartoon does to a great painting. — Rudolph Hall, Hartford, Conn.

## HOME STUDY LESSON

HINTS ON ENGAGING THE RIGHT CONDUCTOR  
By Vermont Knauss

ALWAYS engage a conductor whose sole claim to distinction is that of an instrumentalist — regardless of whether he is a player of the harmonica, African harp or cello. Be sure and give special preference to one who has never studied, and promises never to study, any of the theoretical musical subjects.

Never engage a conductor who has studied modern harmony, advanced composition, orchestration and conducting. Keen observation has proved that this knowledge is a very dangerous thing. A man with such knowledge cannot possibly have an understanding of the meaning and interpretation of high-class music.

Be especially careful not to engage one who has had extensive conducting experience with symphonic and operatic organizations of high rank. Such an applicant sometimes has ideas — yet experience and ideas have been the ruin of many an organization.

If the applicant for a conductorship has composed music in the symphonic forms and his music has been deemed worthy of performance by the recognized symphony orchestras, dismiss him from consideration at once. Such an applicant cannot by any stretch of the imagination have any claim to musicianship.

Don't take a chance with a thoroughly schooled and experienced conductor. He might have advanced ideas of interpretation and might try to instruct you in a few details of musical art that you don't know and perhaps never dreamed of. Any change in the routine of the last ten or fifteen years and any indication of advancement and progress in the performance of your organization is certain to be a distinct disappointment to your audiences.

Advanced schooling, composing ability and high-class conducting experience should immediately bar an applicant from all positions excepting those with the few great recognized orchestras that are still so old-fashioned they believe in these facts and frills. Regardless of what the few would-be leaders in the musical arts may try to tell you, show them you know that any knowledge of these advanced subjects is a tremendous handicap to any wielder of the baton.

It is to be regretted that, coincident with the growing popularity of the radio, there has been a very noticeable depreciation in the public's standard of musical appreciation. Whereas a few years ago the average listener's musical taste was equal to such masterpieces as *Dardanella*, *Poet and Peasant*, *Yes, We Have No Bananas* and *William Tell*, the average radio listener now stoops so low as to "tune-in" concerts by symphonic organizations whose programs include music by Casella, Stravinsky, Scriabine, Schoenberg and other modern composers. Worst of all, they have the temerity to say they like it! What is this world coming to?

All of the foregoing is ample evidence that it would be artistic suicide to engage a modern conductor who perchance might be in sympathy with this change in the public's musical taste. Resist with every power at your command all such encroachments on your sacred constitutional rights to remain in a rut!

## GLOOM CHASERS

We picked this from Irene Juno's Washington notes last month. It's worth while to read Irene's department! Fred Clark (Keith's) and Leon Brustioff (Columbia) were going out for a round of golf the other morning. "Do you play with knickers, Brustioff?" inquired Fred. "Ach, no!" said Leon, "White folks."

Milt Hagen, who of all the astute publicity purveyors on Broadway is one of the astutest, unwittingly, but not unwillingly, we trust, gets into our exclusive columns with this: Mons. Dario, the feature ballroom dancer now appearing at the exclusive Beaux Arts of New York tells this yarn which he brought back from Paris with him:

The boat was sinking. The skipper rushed up to a crowd of frightened passengers.

"Who among you can pray?" he asked them.

"I can," answered the minister.

"Then pray, mister," thundered the captain. "The rest of you put on life preservers. We're one short!"

Jean Goldkette, continued Mr. Hagen — before we had time to laugh at the first joke — the noted orchestra impresario from Detroit, visited the apartment of a wealthy Eskimo in the Bronx recently and overheard this interesting dialogue:

Said little Jasper: "Pahpah, I don't wanna go to that d— school any more!"

Said the Eskimo Pahpah: "Why, Jasper, where didja ever learn such a bad word like that?"

Said little Jasper: "Why, old William Shakespeare uses words like that himself!"

Said the Pahpah: "Well, then change your bad habits and quit running around with that low life!"

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## Keeping Posted

THE EDITORS REVIEW FOR THE BENEFIT OF THE  
BUSY READER, SOME OF THE RECENT WORTH-  
WHILE OFFERINGS OF THE TRADE FOLK.

OUR editorial eye was pleasantly halted this month by  
what seems to be an unusually effective bit of ad-  
vertising and selling literature bearing the imprint  
of Len Fleming, Composer, Arranger and Reviser of Wells-  
boro, Penn.

Perhaps one reason we particularly notice this piece is  
that professional services in the field of music oftentimes  
go a-begging for lack of means to bring together the seller  
and the prospective buyers of said services. The adver-  
tising experts are undoubtedly more than half right when  
they say that musicians are not as a rule particularly  
canny as business getters.

Of course the advertising wizards will say that this is  
largely because the musicians don't know how to advertise  
and are unwilling to call in the services of specialists. The  
music people, on the other hand, are quite likely to say  
that advertising is no good anyhow; they tried it once. A  
man on the fence might see some truth on both sides —  
and mutual need for more truth as well.

There have been not a few advertising fiascos in one  
branch or another of the music field due to the fact that  
the specialists who have had charge of spending the hard-  
earned money of the music-advertiser have apparently  
known a whole lot more about advertising than they have  
about the business to which they attempted to apply it.

Don't misunderstand me. Advertising is profitable —  
and water is useful, but not to sleep in. And it is not  
advisable to go in over your head unless you can swim a bit.  
The man who can offer professional services of definite  
value and who carefully selects a few mediums (Jacobs' Publications, for instance) in which he places forceful  
advertising announcements, carrying moderate space with  
consistent regularity, is pretty sure to get inquiries. But  
many people seem to fall down there, failing to realize  
that an inquiry is not an order; that after the name of the  
prospect is received it is necessary to complete the sale.

What then can be expected when an inquiry sent in good  
faith doesn't bring a reply for nearly three weeks — and then  
only a very messy form letter with several nondescript  
scraps of printed paper? Yet this is exactly what hap-  
pened in an experiment recently conducted. In fact, out of  
seven different advertisers written on the same day, four  
did not reply until after the inquirer had had ample time to  
complete negotiations with the only two who sent prompt  
answers. In one case a second letter was sent for additional  
information and no reply at all was received.

Such careless handling of inquiries bought and paid for  
according to the regular advertising rates of the various  
magazines is akin to refusal to wait on a customer who  
comes into the store for which rental is paid for the very  
purpose of attracting buyers.

Most business success is based in some degree on sound  
advertising and sound selling methods. Successful adver-  
tisers don't pay for space in a magazine simply to see their  
names in print, and they would soon discontinue advertising  
if they found it unprofitable. The truth is that the larger  
concerns are so organized that they can take full advantage  
of every sales opportunity brought them by and through  
their advertising and they do it automatically. A small  
advertiser with a small organization, or none at all, may  
be so pressed for time that he doesn't find it easy to promptly  
handle inquiries and actually sell to the prospects whom  
he has interested. But any inquiry that is received may mean  
a potential profit and should be treated as though it actually  
had that cash value. Most of us can't afford to be too busy  
to look after anything that looks like our own money.

This isn't all there is to know about advertising. In  
fact, if you are ambitious to learn all there is to know  
about the subject, you will have to go to someone else and  
when you find him I wish you would send his name and  
address to me. However, one thing is certain, and that  
is that an inquiry received in response to an advertise-  
ment is not necessarily a sale, but the proper handling of  
inquiries can make sales of a pretty good percentage of  
bona fide inquiries.

One of the advertisers who seems to be making a business  
success of his profession is a consistent user of small space  
in selected mediums — and what is more important, he  
consistently follows up every inquiry he receives. I refer  
to Mr. Fleming whose circular is mentioned above.

Mr. Fleming has a combination letter head and circular  
which gives the inquirer complete information in one  
printed piece. This piece is particularly effective because  
it reaches the inquirer as a personal reply, due to the fact  
that a letter is typed on the first page of the folder. The  
idea is not a new one in modern selling by any means —  
and there are plenty of other good ideas which might well  
be adapted to the needs of folks who are making a living  
in the various professional activities. — Z. P. W.

Along comes another issue of *Sharps and Flats*, this time  
with a very clever cover emulating a sheet music title page.  
A most readable publication, obviously issued for its  
advertising value to the Harry L. Alford organization but  
clever enough to be interesting and helpful even to the  
more or less hard-boiled individual who doesn't like to be  
advertised to. Pictures of musicians and organizations  
brighten up the pages, which include quite a number of  
articles by leading authorities, any one of which makes  
the publication worth while. Be sure to write Harry L.  
Alford, 190 North State Street, Chicago, Ill., for a copy,  
especially if you are interested in the arranging services  
incidentally described in *Sharps and Flats*.

Several correspondents have asked questions tending to  
draw forth the opinion of this magazine regarding corre-  
spondence instruction for students of musical instruments,  
prospective supervisors, band directors, etc., and in each  
instance we have pointed out to the inquirer the fact that  
this magazine has regularly carried the advertisements of  
various correspondence courses adapted to the needs of  
music students, and also one of the country's leading  
correspondence schools, *The University Extension Conser-  
vatory, Chicago, Ill.* It is hardly necessary to say more  
regarding our opinion of the merit of the correspondence  
method of instruction for students to whom the services of a  
good teacher are not available, else we would not be a  
party to the continual publicity which urges our readers to  
utilize the facilities of correspondence music schools. The  
Bureau of Education of the Department of the Interior,  
United States Government, says: "Diligent inquiry has  
failed to find a single instance where a competent, con-  
scientious instructor has taught the same subject in  
both class and correspondence who doesn't find words of  
commendation for correspondence study."

It should be said, by the way, that the University Ex-  
tension Conservatory above mentioned, is more than a  
correspondence school in that it maintains an extension  
system with a faculty of high class musicians. Perhaps  
eventually there will be enough fully equipped and trained  
teachers, either private or associated with educational  
institutions, so that every musical aspirant everywhere  
may have personal instruction to suit his requirements.  
Until that time, and we are not sure but that even after  
that, there will be a definite need for the correspondence  
schools. If you are not fully posted regarding the scope  
and thoroughness of the courses and methods in vogue a la  
correspondence it would be worth your while as a matter of  
information to write *The University Extension Conser-  
vatory* for a catalog, mentioning the course or activity in  
which you are particularly interested.

One of the cleverest bits of advertising to reach our  
desk in a long time has been adorning our wall for the  
touch of color and cheer it has given the room. This is an  
unusually fine piece of "offset" color printing showing a  
brilliant parrot perched on a bar in close communion with a  
sparrow. This gives excuse for the heading "A sparrow  
attracts little attention" and the little parchment follow-  
ing which has to do with the application of the "show  
window" idea to the wares of the professional musician,  
particularly the drummer. In fact, the main title of the  
mailing piece is "Beauty and Drums," and within its six  
pages are shown some of the striking finishes and hand  
painted head designs used on the well-known Leedy drum  
line.

Of course the whole folder is printed in color and shows  
the finishes and art work true to life. In fact, some of the  
figures of beautiful women are shown true to life in other  
respects than that of color, if you get what we mean.  
*Leedy Drum Company's* address is Indianapolis, Ind.

The Pan-American Band Instrument Company of  
Elkhart, Indiana is offering a definite and valuable service  
to public schools and other educational institutions. Of  
course every band instrument manufacturer is in business  
to make money by selling instruments. The Pan-American  
people are among those who have recognized the fact  
that one of the shortest ways to profit is to offer a service  
that fits a definite need. Certainly there is no greater field  
of opportunity in the instrumental world today than in the  
sphere of public school instrumental music. The Pan-  
American catalog illustrates a line of instruments built  
with the requirements of school music departments in  
mind, and the company also provides a financing plan  
which is very helpful.

A number of inquiries have recently reached this de-  
partment from students and players desiring special  
shaped mouthpieces for brass instruments. The Keeping  
Posted editors note that J. V. Prohaska, 1197 VanAlst  
Avenue, L. I. City, N. Y., is prepared to supply special lip-  
shaped mouthpieces to fit peculiar mouth formations due to  
overpressure, false or offset teeth, thick upper lip, etc.  
Mr. Prohaska has a large number of testimonials from  
players who have secured excellent satisfaction from the  
use of Prohaska mouthpieces.

The Buescher Band Instrument Company of Elkhart, Indi-  
ana, are pushing a new model of saxophone with con-  
siderable success. The many attractive features in this  
model are emphasized in a very clever pamphlet entitled  
"Now Get This Straight." The model itself is a new  
straight Eb alto saxophone that has discarded the gloxinia

flower effect hitherto characteristic of Eb alto saxophones.  
The tube of the instrument is perfectly straight. An in-  
quiry addressed to the Buescher Band Instrument Com-  
pany will bring interesting details about this new saxo-  
phone.

The Martin Band Instrument Company of Elkhart, Indi-  
ana, are putting out several very interesting loose-leaf  
supplements to their regular catalog, explaining in detail  
the various exclusive features of Martin instruments. We  
notice in particular the emphasis they put on the Neverleak  
Pads for saxophone, and their description of it indicates  
that it would be of great value and interest to saxophone  
players. They describe this pad as being self-adjusting,  
fitting perfectly under all conditions, being creaseless,  
noiseless, everlasting, and refusing absolutely to leak under  
any conditions. The trade name for the Martin pads is  
Handcraft Band Instruments and their catalog empha-  
sizes the Martin guarantee, which protects the purchaser  
of a Martin Handcraft band instrument against funda-  
mental defects in material or workmanship for fifty years;  
considerably longer than most of us will be able to blow a  
horn.

The Kircels Music Company, Spray, North Carolina,  
recently issued a kindergarten music series for beginning  
music students that gives the impression of being very  
carefully and understandingly planned. The series includes  
instruction for violin, cornet, clarinet and piano, and never  
loses sight of the kindergarten grading of the musical  
examples and text included in the series. The exercises  
and little pieces used are the same in all the books; that is,  
the series can be used for any of the instruments alone or  
in an ensemble composed of all the instruments. It should  
be of great value to teachers of very young students, just  
beginning their musical education.

## YOUR OWN COLUMN

Wherein readers are privileged to express their opinions and  
offer suggestions and comments on subjects pertinent to the  
music field covered by this magazine. Frankness is invited  
but letters of an objectionable nature cannot be published, and  
no attention whatever will be paid to unsigned communications.

### THE "MOVABLE DO" SYSTEM

THAT any advantage is gained by using the movable do  
system in music-reading (as used in the public schools  
today) has always been a question in my mind, and, as  
suggested by Mr. M. S. Kramer of San Francisco, it might  
be of interest to some of us if a treatise were to be written,  
quoting the pros and cons of the best authorities. Per-  
sonally, and having studied both, I contend that the im-  
movable do is not only a much more simple system, but  
brings better results in reading or singing music at sight.

When I was studying in the Royal Conservatory of  
Music at Ghent, Belgium, the movable do was not used.  
All that was necessary for us to remember were the seven  
names (or syllables) of the notes (do, re, mi, fa, sol, la,  
si). No matter what the signature might be, C was always  
"do" — the only thing that changed being the pitch of the  
different intervals affected by the key signature or acci-  
dents proper. Neither was the movable system used then  
in the public schools of that country, where the study of  
music was as much compulsory as any other branch of  
education, and I doubt very greatly its being used there  
today.

From my experience with a large number of school chil-  
dren, I find that a very small (if any) percentage of them  
can sing solfeggio without constantly stumbling over the  
syllable names and reading in general, due to the changing  
of names (or syllables) with each change of key, whereas, if  
do remained constantly on C there would be no hesitancy  
whatever. Furthermore, I venture to say that nine out of  
ten supervisors of music experience the same trouble in  
their reading. I would very much appreciate it, if some-  
one would point out the advantages of this "movable do"  
system. — J. L. VERWEIRE, Fort Wayne, Indiana.

### FINDS AN OLD FRIEND

IN THE May 1926 issue of your ORCHESTRA MONTHLY  
under the heading "Among the Musicians of the Theater  
and Dance" I recognized a brother musician with whom I  
often played in Elgin, Illinois, back in 1913 to 1915. Chas.  
M. Gracer, flutist, is the one to whom I refer and he is  
pictured with the Rialto Theater Concert Orchestra,  
Elgin, Illinois. I was in that city from 1912 to 1915, a  
member of Local 48, A. F. & M. Since 1923 have been  
teaching the Waterman Method of Professional Piano  
Playing and Modern Practical Harmony here in Norwich  
and now am manager of the New England territory for the  
Waterman Piano School of Los Angeles, California. Have  
several schools throughout the East. I enjoy reading every  
page of your three music publications, MELODY, ORCHE-  
STRA MONTHLY and BAND MONTHLY. They grow better  
with each succeeding issue. More power to your writers  
and correspondents. — EARLE L. SPARKS, Norwich, Conn.

### SIGHT READING

NO MAN can be a musician who cannot read music at  
sight. What is sight reading of music; where does a  
beat start and stop? Ask your musician friends and ask  
yourself. I claim that a man can learn to read music  
without knowing any instrument. Take, for instance, the  
drummer; he does not have keys to manipulate, yet he  
must learn to know the value of notes and rests. But if  
you know your instrument and the scales, if you know the  
time values of notes and rests — then you are a good sight

## AT LAST!!

Through our new publicity plan you can  
now purchase the original 20 Lessons in-  
cluded in WEIDT'S CHORD SYSTEM,  
in loose leaf form, from your dealer or di-  
rect from us at 50c each. If there is no  
authorized W. C. S. Teacher-Representa-  
tive in your locality, you have the privi-  
lege of returning all lessons to us for ex-  
amination and correction upon payment  
of a small additional amount for our serv-  
ice. Diploma granted at the completion  
of the Course.

Mention instrument you play when ordering.

DEALERS SEND FOR DISCOUNT

## Weidt's Chord System

Dept. J

P. O. 557

Newark, N. J.

## WANTED AND FOR SALE

TRY OUT our System of Sight Reading of Music — It  
pays! Write MOUNT LOGAN SCHOOL OF SIGHT  
READING OF MUSIC, Box 134, Chillicothe, Ohio. (9)

CLARINETIST, who is also saxophonist and competent band  
and orchestra director, and wife, who is pianist and vocalist,  
both teachers and members of A. F. of M. desire locations as  
teachers and professional players. SYD GRUBBS, 310 E.  
Harrison St., Martinsville, Ind. (9-10)

TENOR BANJOIST, entering college this fall, would con-  
sider permanent location in an orchestra; is experienced in  
orchestra work and owns a \$200 instrument; reads, fakes, and  
sings. F. L. HUXTABLE, Jr., care of Chas. A. Templeman,  
4044 Fourth St., Sioux City, Iowa. (9-10-11)

BAND INSTRUMENTS AND MUSIC — At present we  
have in stock some \$7,000.00 worth of band instruments.  
BARGAINS! BARGAINS! Piccolos, flutes, clarinets in  
all keys; Albert & Boehm systems; saxophones, cornets,  
trumpets, altos, mellophones, valve and slide trombones,  
baritone, upright and helicon basses; Eb and Bb drums,  
bells, xylophones. We carry a complete line of fixtures,  
reeds, oils, etc., etc. \$2,000.00 stock of band music. We  
send music on selection. Write for lists. GEO. LANDERS,  
Clarinda, Iowa. (11)

WANTED — Silver Bell Bacon Mandolin-Banjo, or standard  
make banjo-guitar; will buy or exchange fine 23" scale Tenor-  
banjo, practically new. D. T. MILES, Box 618, Monroe, La. (9-10)

THE UNDERSIGNED desires information concerning any  
music that has been composed or any arrangements that have  
been written especially for Masonic (Blue Lodge and Scottish  
Rite) use, and also for I. O. O. F. lodge work. If you can tell me  
where any such special compositions are published, or if you  
have anything of the sort in manuscript, please write. Will  
gladly pay for such information. DR. CHAS. D. HUMBERD,  
Barnard, Missouri. (8-9)

"HON-E-TONE" hand made saxophones. Live Agents  
wanted. Write for catalog. HONEYCOMBE & SON,  
Madison, Wisc. (8-12)

WANTED — Permanent location by experienced band  
director. Teaches brass, woodwind, and stringed instruments.  
Composer and arranger: graduate in theory, harmony, counter-  
point, instrumentation. Has a faculty of bringing out beginners  
in a hurry. Can coach from beginners' school bands to profes-  
sional, bring them up to standard requirements. Glitche  
references, both for ability and character. If you don't mean  
business, save your stamps. J. F. GALUSKA, Red Oak, Iowa.  
(8-9-10)

NEW genuine H. Selmer and Buffet clarinets at reduced  
prices. Sole agents Henri de Combat (Paris) New Bore  
clarinets. "World's finest"; catalog upon application.  
HONEYCOMBE & SON, Importers, Madison, Wisc. (11)

YOUNG LADY TRUMPETER would like position in some  
ladies' orchestra or band, or other ensemble. Can do solos as  
well as ensembles. Box 801, JACOBS' BAND & ORCHESTRA  
MONTHLIES, 120 Boylston Street, Boston, Mass. (8-9-10)

POSITION WANTED — Band and orchestra director in high  
school or public schools; soloist on the violin and cornet, plays  
and teaches all string, woodwind and brass instruments. Has  
also studied and taught in Europe conducting, composing, ar-  
ranging. Willing to take some municipal band. Address  
Box 1001, JACOBS' ORCHESTRA MONTHLY, Boston, Mass. (10)

FOR SALE — Old-time waltz. 10 parts and piano 25c  
postpaid. OSCAR HOLDEN, 118 Mill Street, North  
Fergus Falls, Minnesota. (10-11)

FOR SALE — New Virtuoso School complete saxophone  
lessons. C. O. D. \$10.00. Virtuoso clarinet lessons also, \$10.00  
GEO. H. HOELZ, Plato, Minn. (10)

CLARINETIST — for sale. New Bettone's Bb 71. p. full  
Boehm system; strong beautiful tone; \$45.00. Chaplain  
B. L. p. Albert system, 15-4-4. fine condition, \$25.00. Sent  
anywhere 3 days' trial. C. O. D. — EDWIN HOLLAN, DI-  
RECTOR, Kuhn Concert Band, Kuhn, N. D. (10)

LOCATION WANTED — Band director, 17 years on record.  
Paper hanger and painter by trade. W. S. RONEY, Box 224,  
Oakdale, Nebr. (10)

FOR SALE — Clarinet in A. 1. p. Boehm system, Ame-  
lotte make. Good as new. \$25.00. LOUIS PLANTZ, 624 N.  
Wisconsin Street, Elkhorn, Wisconsin. (10)

FOR SALE — Saxophone, brass, Buescher C Melody. Cost  
\$95.00 ten months ago; sell for \$50.00. A bargain. W. O.  
ROBERTS, Leupp Indian School, Leupp, Arizona. (10)

FOUND — A method of treating a violin that will im-  
prove its tone. Send for particulars and free trial offer —  
BRETH SCHOOL OF VIOLIN MAKING, 208 Strat-  
ford Street, Oswego, New York. (10)

WANTED — Woodwind and saxophone repairs. Men-  
tion experience, salary, references, etc., first letter. SEL-  
MER, 117 West 46th Street, New York. (10)

FOR SALE — Orpheum plectrum banjo, 11-inch, with Keratol  
plush lined case. Excellent condition. Cost \$80. Want \$30.  
C. W. BARKER, Granville, Y. Y. (10)

FARLAND PROFESSIONAL BANJO — Will trade for ra-  
dio. R. HARLAN, Grangeville, Idaho. (10)

PHOTOPLAY ORGANIST — several years' experience,  
desires a change. Box 1000, MELODY, 120 Boylston Street,  
Boston, Mass. (10)

### LOCAL REPRESENTATIVES WANTED

Spare-hour work. Ask us about it.  
Jacobs' Music Magazines, 120 Boylston St., Boston



# JACOBS' [ARRANGEMENTS BY] R. E. Hildreth

## Orchestra-Band EDITION

Complete for EITHER  
BAND or ORCHESTRA  
Playable in Combination

### SMALL ORCHESTRA

1st Violin (Lead)  
2d Violin Obligato  
2d Violin Acc.  
3d Violin Obligato  
3d Violin Acc.  
Viola Obligato  
Viola Acc.  
Cello  
Bass (String)  
Flutes  
1st Clarinet in B $\flat$   
2d and 3d Clarinets in B $\flat$   
E $\flat$  Alto Saxophone  
B $\flat$  Tenor Saxophone  
C Tenor Saxophones (Alto & Tenor)  
1st Trumpet in B $\flat$  (Cornet)  
2d and 3d Trumpets in B $\flat$  (Cornets)  
Trombone (Bass Clef)  
Trombone (Treble Clef)  
Tympani  
Drums  
Piano (Conductor)

### FULL ORCHESTRA

The above parts and  
1st Violin (Lead)  
1st Violin Obligato  
Horns in F  
E $\flat$  Altos  
Oboes  
Soprano Saxophone in C  
Soprano Saxophone in B $\flat$   
Bassoons  
E $\flat$  Baritone Saxophone

### BAND

\*Solo B $\flat$  Trumpet (Cornet)  
\*Solo B $\flat$  Clarinet  
\*1st B $\flat$  Trumpet (Cornet)  
\*2d and 3d Trumpets (Cornets)  
\*1st B $\flat$  Clarinet  
\*2d and 3d B $\flat$  Clarinets  
Piccolo  
E $\flat$  Clarinet  
Oboes  
Soprano Saxophone in C  
Soprano Saxophone in B $\flat$   
E $\flat$  Alto Saxophone  
B $\flat$  Tenor Saxophone  
Bassoons  
E $\flat$  Baritone Saxophone  
\*1st and 2d Altos  
\*3d and 4th Altos  
Baritone (Bass Clef)  
Baritone (Treble Clef)  
\*1st and 2d Trombones  
\*1st and 2d Tenors  
Bass Trombone (Bass Clef)  
Bass Trombone (Treble Clef)  
\*Basses (and E $\flat$  Tuba)  
\*B $\flat$  and BB $\flat$  Basses (Treble Clef)  
\*Tympani  
\*Drums

The \* indicates double copies

Marche Romaine (Marche Pontificale) . . . Gounod  
Romance in E $\flat$  . . . Rubinstein  
Pilgrim's Song of Hope (Communion in G) . . . Batiste  
Minuet in G . . . Beethoven  
Largo . . . Handel  
Valse des Fleurs . . . Tchaikowsky  
From "The Nutcracker Suite"  
Pilgrims Chorus. From Tannhauser . . . Wagner  
Berceuse . . . Gounod  
Prelude in C $\sharp$  Minor . . . Rachmaninoff  
Veil Dance. From "The Queen of Sheba" Goldmark  
Turkish March . . . Beethoven  
From "The Ruins of Athens"  
Unfinished Symphony . . . Schubert  
Excerpt from First Movement  
Chanson Triste . . . Tchaikowsky  
Marche aux Flambeaux . . . Scotson Clark  
Heads Up. March . . . Frank E. Hersom

### PRICES FOR EACH NUMBER

(Except Canada and Foreign)  
SMALL ORCHESTRA AND PIANO . . . 60c net  
FULL ORCHESTRA AND PIANO . . . 90c net  
BAND . . . 60c net  
Solo E $\flat$  Alto Saxophone and Piano . . . 25c net  
Solo B $\flat$  Trumpet and Piano . . . 25c net  
Extra Piano Parts . . . 15c net Other Extra Parts, ea. 10c net

Walter Jacobs, Inc.  
BOSTON, MASS.

Sole Agents for the British Isles and Colonies (Canada and Australasia excepted) The B. F. Wood Music Co., 84 Newman St., Oxford St., London, W. 1

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**MUSIC PRINTERS**  
ENGRAVERS AND LITHOGRAPHERS  
PRINT ANYTHING IN MUSIC BY ANY PROCESS  
ESTABLISHED 1876  
THE OTTO CINCINNATI, ZIMMERMAN & SON CO., INC. OHIO

reader of music; if you are not such, however, then you are short on some of these points. A man should learn to read music the same as he reads the daily paper, if he is to derive any pleasure from music. Phrasing, etc., will all come later.

Why is it that musicians can get by with the melody part, yet trip when given the harmony parts—second violin, second cornet or clarinet? Why is it that so many who play the piano cannot sit in and play with an orchestra? They can read, but do not know the values of notes and rests. Take the piece with which you have been having trouble. Look at the time signature and see whether it is written in 4-4, 2-4, 3-4, 8-8 time, or what; now divide the measure into beats, see how many notes there are to the beat, and go over it several times. After dividing and analyzing the piece in this manner, pick up your instrument (or go to the piano) and see if it does not play with ease. Learn what a beat is, and the values of the beats and rests with the notes; learn your instrument, learn the scales on your instrument and learn to count, notes and rest values, and you will become a sight reader of music. — C. A. DAVENPORT, Chillicothe, Ohio.

### MORE WEST COAST ADVERTISING

OUT here in the charmed land people do not do anything during the summer except have a good time, no one seems to think of study or anything else. That condition puts our business on the "back later" list for about Four Moons. I have sixty-eight pupils enrolled and only five out of that number are now (in mid-July) attending classes; the rest are having a time of their own—swimming and picnicking, autoing and boating, with evenings devoted to the outside dance platforms where they can get the dreamy jazz of the twilight, and wiggle around in big, loose pants and skimpy, tight skirts. For that class of stuff they pass up the development of the cerebral mechanism which is so necessary for the future; and the only excuse they have to offer is that it is too hot to study. Anyone knows that dancing is more heating than studying. Well, that is that, and we can't change it, so we stay pleasant, and let the rest of the world go by.—B. P. B., Seattle, Wash.

[Evidently there are some drawbacks attached to the attractions of the Pacific Coast. Living in a climate that is too salubrious and pleasure-inspiring to permit even the minimum amount of customary summer teaching would suit most music teachers, however—that is, provided the invigorating winter climate stimulates ambition and income so that enough money pours into the coffers to pay rent and grocery bills during the play time in summer.]

### POLICE RAID A MUSIC STORE

AS a general rule it's the crowd that calls out the police, although on occasions it can be turned 'other way round by the police calling out the crowd and then having to keep in order what they themselves called out. Some time ago the police force of Atlanta, Georgia, organized a band, which isn't at all funny in these days of band booming, the comedy coming later. To aid in securing additional funds for the musical equipment, the assistance of the Cable Piano Company was enlisted and the public cordially invited to attend a jubilee celebration, with reupon enters comedy to cut capers for good all round. The crowd came, and what without warning, mounted and on foot a squad of "blue-coated guardians of the law" (as press reporters love to designate cops) swooped down on the establishment of the piano company, around whose show windows a huge crowd had assembled to inspect the police band instruments that were piled therein.

To all appearances it was a real "raid," yet instead of piling any hooch-hawkers or rum-runners into the police "Lizzie" (which, by the way, wasn't there) the cops raided the windows, each one "copped" the instrument of his individual choice and walked off with it. The whole affair was a perfectly planned publicity stunt, in which of course the Cable Company played its little part. In one way it was a boomerang, however, for it called out such a tremendous crowd that it became actually necessary to call out the police reserves in order to keep the people from completely blockading traffic. Some back-fire!

It would be superfluous to say that the "raid" was anything but a "rasberry" that failed in giving jubilee, police band and piano company plenty of press publicity, for the newspapers all caught the spirit of the affair and gave full first-page stories to the well-worked scheme. It likewise gave a big manufacturing concern a bite of the publicity pie, as the music-making implements that were publicly "pinched" by the police players were the Martin Hand-craft instruments, for which the Cable Piano Company are the Atlanta distributors. Help! Police! — M. V. F.

HARRY WILSON is the popular organist at the Castle Theater in Bloomington, Ill. We paid Harry a visit a while back and had a great time with him and much kidding from the orchestra boys.

F. Louis Frechette plays a mean Wurlitzer at the La Petite Theater in Kankakee, Ill. Louie has just completed a course in advanced organ with Frank Van Dusen in Chicago.

Albert Brown was guest organist at the Oriental in Chicago while the regular organist, Henri A. Keates, took his vacation. From the applause after Mr. Brown's solo, we were convinced that Oriental patrons were more than satisfied. Mr. Brown formerly broadcast from WJJD at Mooseheart, Ill., on the Geneva organ.—Clark Fiers.

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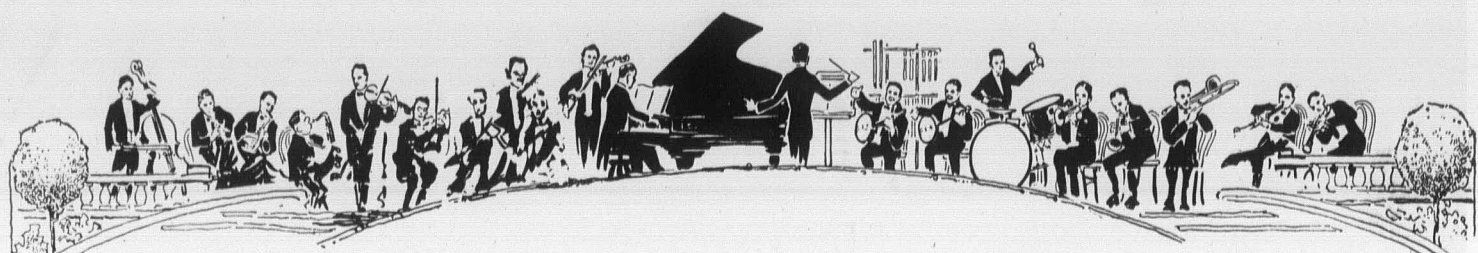
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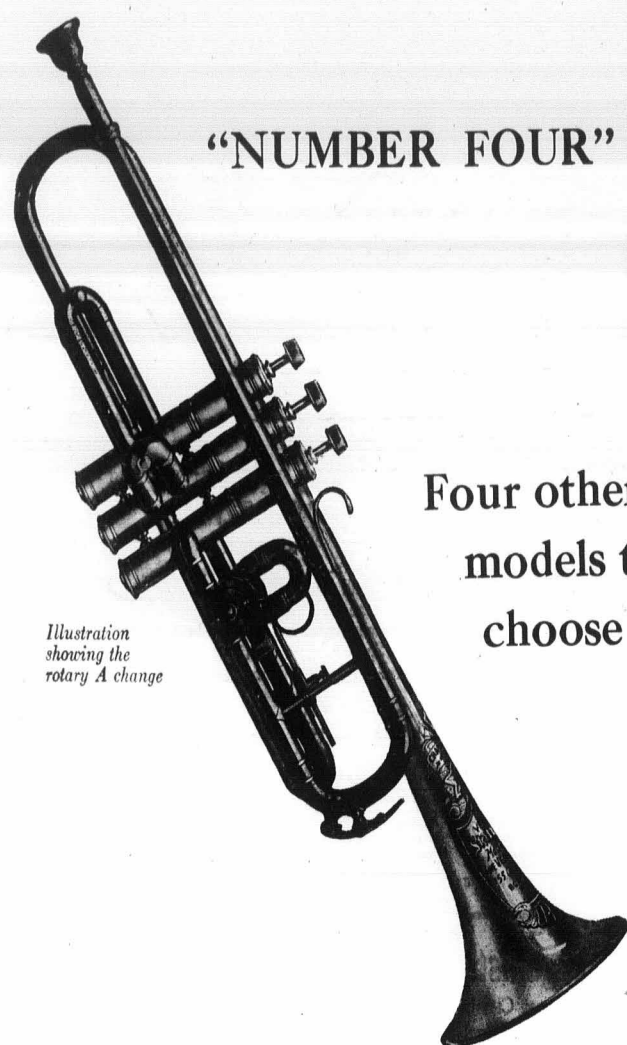
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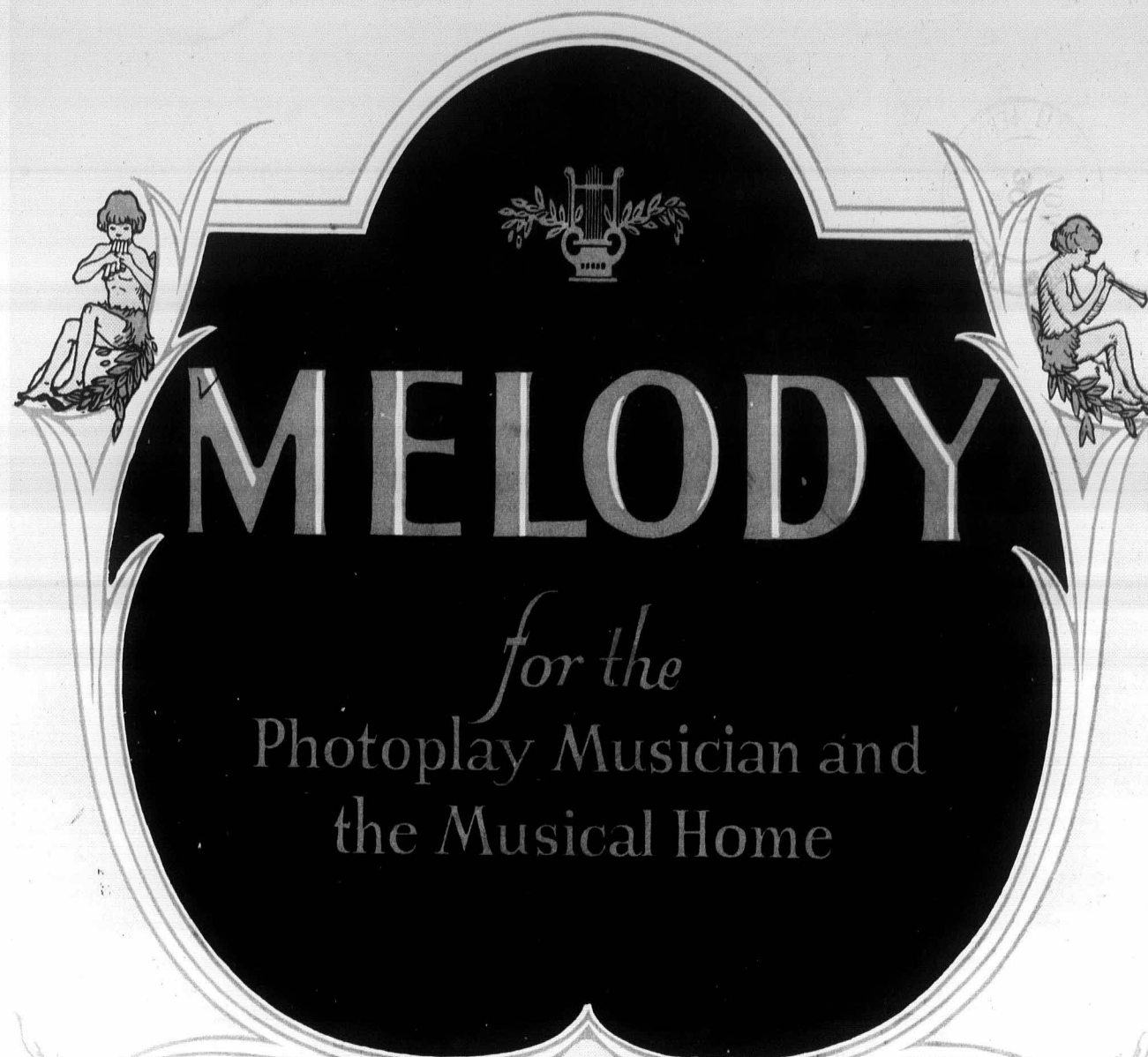
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