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JANUARY
1930
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Serioso Ma Poco Leggiemente

WINTER
When circles hang by the wall,
And Dick the shepherd bleats his soul,
And Tom hoes lies into the hall,
And milk comes frozen home in pail,
When blood is stopped and ways he fed,
Then nightly ring the stirring bell,
To-whi, to-whi — a merry note,
While Grizzly Jews dost lead the pot.

When all sit down the wind does blast,
And coughing drawn the peasant's raw,
And birds do perching in the nook,
And Maiden's nose looks red and raw,
When rosted embers his in the bowl,
Then nightly ring the stirring bell,
To-whi, to-whi — a merry note,
While Grizzly Jews dost lead the pot.

*By the dawning or the night.*
— Shakespeare

A COMPOSITIVE performance of concert form of the first "original" version of Musesong's "open" Bar Turkisch — supervised by the sophisticated band of Hendry Korthoff, who has been accorded by Musesong enthusiasm of delineating the picture of the latter's talent — was recently given by Mr. Shakespeare and the Philadelphia Orchestra. At last one critic, Owen Thompson of the Review American (and at this writing we have not heard an opportunity of perusing his opinion with that of others), after outlyingly relating the fact that each belief is founded on one loving only of the "original" is against many habits of the news papers, and, as claimed by many, terribly dreadful television, and the many such derogements that the committee is accurately far states that the worst that can be charged against the perpetual Korthoff is the deadly color of having done for Musesong what the latter would have done for himself, but he has also, in other words, quite the opposite to be having restored them by an overly hurry Korthoff, Hendry Korthoff, by means of his expert mastery of instrumentation, succeeded in giving to the dull irony of the original in such ways things that have helped the powers to the position which it now holds. Without my intention of disposing of the high talents of Musesong, it might be said that it was Hendry who the pen in the bond.

We, sometin, without any definite knowledge of the matter, but merely from an impression built in the victim of taking so as an essential towards the eventual successful disarming of a part of pieces of work, and the almost universal disaster attended upon attempting accomplishment with such these preparatory labor, this trait is as well as other. The interminable activities have always had the feeling that because of his superior technical understanding and exquisite taste, Hendry Korthoff's world has left out nothing that could be done to the best he could.

If the result of Hendry's labors edited reasonably to the beauty and interest of the original work, and that praise rather than oration to the high in this matter.

We are of the food that fed the talent, seized by sound meaning, current perusal in a work of the first class, any more than thinking by itself, without its concurrent lying in his or a revealing spirit of the things to the mind. Hendry Korthoff's talent was sharpened in the beauty and interest of the original work, and that praise rather than oration to the high in this matter.

When circles hang by the wall,
And Dick the shepherd bleats his soul,
And Tom hoes lies into the hall,
And milk comes frozen home in pail,
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A MONTHLY MAGAZINE FOR PHOTOGRAPH SCENE MUSICALS
EXECUTIVE OFFICE IN BOSTON - 220 BROADWAY, NEW YORK.
WALTER JACOBS INCORPORATED
Vol. XIV, No. 1
JANUARY, 1939

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need never fade

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the perfect
golden
of the melody

That his vivid colors
need never fade
A Challenge of the Times

By AUGUSTUS D. ZANZIG

Director, National Music Survey, Playground and Recreation Association of America

This is an address given at Recreation College, Louisville, Kentucky, and here presented through the courtesy of "Playground and Recreation," the official organ of the Playground and Recreation Association of America. Mr. Zanzig has certain definite ideas of how this challenge to which he refers should be met. In essence, his address is a plea for the return of the true amateur’s attitude toward music—a attitude that has long since disappeared, to the great detriment of the Art, so it is herein believed and stated.

We are faced with a new challenge. If proper and adequate leadership and support can be given, we are likely to have a development of amateur music in the homes and communities of America such as only foreseeing idealists have dreamed of. I want to describe the signs of this promise, and to suggest directions in which we can work for its fulfillment. But before I do this, we must agree as to what is meant by amateur with regard to music, and how it differs from some other attitudes toward music.

Professional music-making is aimed primarily at public performance. At its best, it is a blessing. We are indeed fortunate in having among us talented men and women who, by devoting their lives to musical performance, are capable of perfect expression of the best that has been felt and conceived in music. But at its worst, it is a curse; making its followers regard music as the means, not the end, motive for singing or playing. It is not the sole motive for singing or playing. Many persons not professionally trained have lost or given up opportunities to sing or play with others because the chorus or band or orchestra of which he or she was a member either chose or was compelled to become professional in music, devoting all its activity to public performances. Too many of its members lose interest because of this, or else, if they succeed in attracting large enough audiences; either condition causing it to be dissolved.

True Amateur Music-Making The Need

On the other hand, the usual sort of community singing, such as is carried on by many lodgemen clubs, is aimed primarily at mere vocalism or relaxation, at playing everywhere it can on a common level of feeling. It is not a high level, judging by the songs frequently used, but a low level, probably as a starting ground for amateur endeavors by the group as a whole, especially when the fund raising depends more upon sentiment than upon thinking.

But true amateur music-making is aimed at activities of the music itself, itself, as music. It’s a kind of pioneering or adventuring in music. It is to the music lover what exploratory walks in the country are to the nature lover. The delight and renewal of spirit that it gives never grow stale, but become richer as the years go on. It is not a mere feeding with music, though that may also have a place, and it is not the sort whose existence depends upon frequent doses of pop from a cheer-leader, but it is a kind in which there is real and lasting enthusiasm and eager striving for excellence; for no matter how simple the music, or elementary the skill, it also makes for versatility, but devoted to few, substantial music, no matter how simple, it becomes a companionship of minds and spirits, as well as of hearts. There is fun in it, the best kind of fun, if the leader, too, is an amateur; not one of those professional "just 'tree and of us not'n'" conductors, who are not leaders, but pushers. And there is the joy of growth in it — growth in understanding and craftsmanship, and a realization of fine qualities and beauties in us that our worldly activities have not revealed. It may very well include public performances, for performing in public may be a delightful and satisfying adventure; but it is not dependent on these for its persistence. In an essay by Daniel E. Morgan on music in America, he says that music in our communities suffers from too much adoration, in the top and drops at the bottom, but very little good where the great ought to be: It is this abrupt substance that is an odyssey, though we can only so, to amateur music. It is genuine and substantial.

It is well to explain this, the original meaning of the word "amateur," because the word has come to stand for mediocrity. By an amateur, we do not mean a person who is not sufficiently interested or capable to perform well. By an amateurish performance, we mean a bad performance. The original meaning of the word should and can be revived, because the attitude and expressiveness of which it is the token is a way of life that becomes the most valuable as labor becomes mechanical for more and more of us, and our time for leisure increases. Leisure may mean merely freedom from outer compulsion, merely "time off," but for the amateur it means freedom for some thing, freedom for inner, lasting propulsions, and the happiness, rather than mere pleasure, that these can bring. When the decks are clear, he will brook on those hours of freedom, with full set and eager heart, bound for the port of his desire.

Now this is the attitude that will bring more and more of us in richer sort of music as recreation, provided that the proper opportunities and leadership can be afforded. Given this provision, there will be in each of an increasing number of cities and towns throughout the country at least one good civic chorus, a symphony orchestra and a band, and a company of amateurs presenting a good light opera now and then; and not only these, but also string quartets and other small groups of men and women, young and old, from the shops, mills, offices, and professions, singing or playing excellent music, as well as they do, as a means of recreation. It is not to be expected that everyone will be an amateur musical performer, or that anyone will give all his leisure time to music. There are many other admirable fields in which to find gold. There are proper occasions for using music as a kind of joking or feeling, or merely as a social harmonizer, or as an aid to recreation; and always there has been an important place for the sort of casual and spontaneous singing that we usually mean by community music. But the field of amateur music, in the true sense, is for most of us the most unexplored and unused field of human wealth, in which there is more of the gold of delight to be found than in any other field of material interest.

What evidence is there that a rich development of amateur singing and playing is possible? Are not the radio and phonograph being rapidly improved so that even now they have little to be desired, even by musicians, in order of apparatus? Have not many dozens of thousands of professional performers been thrown out of employment because of these other mechanical representatives of music? The Public Schools Give Evidence

The chief evidence is in the public schools, where, despite all these devices, thousands of boys and girls are receiving daily in choral classes and orchestras and bands, some of which—like the Flint (Michigan) High School, a Capella Choir and the Lincolns (Nelmsk) High School Symphony Orchestra—are singing and playing the best music with amusing skill and enthusiasm. Thirty-two states have had State High School Orchestras made up of the best available high school players in the state, under the direction of someone who is presumably the best leader in the state. For each of these years a National High School Orchestra has been formed, and next February another such orchestra will be given. This has been a convention of school superintendents. This, like its predecessors, will be composed of about two hundred boys and girls presenting the complete instrumentation of a great modern symphony orchestra and music worthy of such an orchestra. Some of our greatest conductors have led these high school orchestras, including Hull and Walter Damrosch. Not content with school-time singing and playing, some of these boys and girls have attended summer music camps, notably the National High School Orchestra and Band Camp in northern Michigan. Teachers College in New York, Northwestern University, and the Universities of Wisconsin and Iowa have each had a new type of summer music school that is fitted, as nearly as seems possible, to the vital interests of such boys and girls.

What is to become of all the skill and enthusiasm when the young people have left the schools? Professional outfits for performers are now so far as to be negligible, except where the most unusually talented are located. Some of the students will become teachers of music in schools, but most of them will either enter other vocations or find jobs. The only musical outlet for them is amateur singing or playing. Their love and enthusiasm for leadership does your community offer them? They are always looking for the new leader, or for an older third-rate director or a wind-jeaner. And my experience in talking will supply a hint. Stiff little unduly high-mindedness makes it clear that the way still further in evening will be to the very least, and least successful. AUCE and orchestras make me think that they will not want to sing or play well, merely pretty, or otherwise inferior music. They have learned through actual experience what satisfaction there is in music, how best, and nothing less will satisfy them. At any rate, it won’t satisfy them long, any more than flabby running or baseball playing could satisfy them.

Participation on the Increase

There is further evidence of the possibility of developing amateur music. Despite the great increase in the number of available permanent music-masters, you know, as music becomes less and less, other games and sports, including bridge, than ever before, and many of them are amateurs in the best sense, taking delight in "improving their game." Why not the same attitude towards singing or playing music because music becomes more common? There was never a better sport than singing or playing in a small group. Have not many, when each man has to watch his part, with eyes and ears both, as skilfully as ever a man watched a ball in tennis or field ball, and sometimes with even more distracting disturbances to noises. The fact that it has not commonly been regarded as a sport shows what a bad effect professionalism can have even on the best of sports, and how it destroys for most of us even the memory of the musical delights that were common in the spacious days of Queen Elizabeth. Strenuously, to quote a book written during the period, every gentleman was expected to be able to "sing his part sure, at first sight, willfully to play the same upon his Vail or the effect of his Lute." In another

Melody for January, 1930

A melody for January, 1930

A new song by the composer, E. J. Simon, who has been one of the most popular of recent years, is now available in settings for piano, organ, and orchestra. The song, "A Song of Love," is a beautiful example of the composer’s skill in the use of modern harmony and rhythm. It has been praised by many musicians as a masterpiece of modern songwriting. The song is available in parts for all instrumental combinations, and is written especially for use in churches, schools, and other institutions. The melody is in two parts, with a rich harmonization that is both expressive and pleasing. It is an ideal song for choir or orchestra, and is sure to be a great success. The song is available from the publisher, E. J. Simon, at a very reasonable price. It is a wonderful addition to the repertoire of modern music, and is sure to become a favorite both for the church and the concert hall. The melody is written in a simple and direct style, and is easy to learn and perform. It is a beautiful song that will be enjoyed by all who love good music. The song is a wonderful example of the composer’s skill in the use of modern harmony and rhythm, and is a welcome addition to the repertoire of modern music. It is a masterpiece of modern songwriting, and is sure to become a favorite both for the church and the concert hall.
A Challenge of the Times

By AUGUSTUS D. ZANZIG

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e are faced with a new challenge. If proper and adequate leadership and support can be given, we are likely to have a development of amateur music in the homes and communities of America such as only for-seeing leaders have dreamed of. I want to describe the signs of this promise, and to suggest directions in which we can work for its fulfillment. Before I do this, we must agree as to what is meant by amateur with regard to music, and how it differs from some other attitudes toward music.

Professional music-making is aimed primarily at public performances. At its best, it is a blessing. We are indebted for being among the talented men and women who, by devoting their lives to musical performance, are capable of perfect expression of the best that has been felt and conceived in music. But at its worst, it is a curse, making its followers regard wages as the main, if not the sole, motive for singing or playing. It is not the sole motive for an artist's singing or playing. Many a person not a professional musician has been left or given up opportunities to sing or play with others because the chorus or band or orchestra of which he or she was a member either chose or was compelled to become professional in order to make a living. Devoting all for vocational music-making, too. Public performances. Too many of its members have seen ambition and love for music as means to an end.

True Amateur Music-Making The Need

On the other hand, the usual sort of community singing, such as is carried on by many hundred clubs, is aimed primarily at more sociality or relaxation, at playing everybody at ease on a common level of feeling. It is not a high level, judging by the songs frequently used, but a level that, probably, often serves as a starting ground for ambitious members of the group as a whole, especially when the outcomes depend more upon sentiment than upon thinking.

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Woe it may indeed be well, for performance in public may be a disturbing and defeating adventure; but it is not dependent on these for its persistence. In an essay by Daniel Gregory Mason on music in America, he says that music in our communities suffers from much harm at the top and drops at the bottom, but very little where the good hear ought to be. It is this absent element that is ambiguous, though in one sense only, to amateur music. It is genuine and substantial. It is well to explain this, the original meaning of amateur, because the word has come to stand for mediocrity. By an amateur, we usually mean a person who is not sufficiently interested or capable to perform well. By an amateurish performance, we mean a bad performance. The original meaning of the word should and can be revered, because the attitude and expressiveness of which it is the token is a way of life that becomes the more valuable as labor becomes mechanical for more and more of us, and our time for leisure increases. Leisure may mean merely freedom from outer compulsion, merely "time off"; but for the amateur it means freedom for something, freedom for interest, lessening propulsions, and the happiness, rather than more pleasure, that these can bring. When the decks are clear, he will embark on those hours of free-
DURING the month just past the Theatrical Organists Club of America completed its first year of existence, and elected a new set of officers. At its first meeting a few weeks ago, the club decided to take stock of itself and see just what had happened. On looking back over the year it was found to conclude that quite a lot had happened, and that it wasn’t quite sure whether it was going or coming. The situation was due to the fact that the club, in an effort to become known, was somewhat over-active, and that higher officers could not be taught to do it. But the fact that the club has a nucleus of devoted members gives it a chance to recover, and make good in the future.

Speaking for myself, I believe that if there is to be a said about it. The original point of the object was to give the public into thinking that they were getting an all-round program, but that was long gone. Now when the producers are ready to give it to the exhibitors. Now that the talks are on their feet, the need for such measures has gone by. On the contrary, I believe we have reached the point where a little organ music, here and there, whenever and whatever comes as a welcome contrast is appreciated by the audience. By using the organ for over-study and test, and build up and enforce the beginning and ending of the feature picture, you have obtained for it a fifty for its effective use, not against, sound.

Last Stand of the Belaeguarist Alert organists will find other spots in the show where the organ can be effectively used. The organist who has used the organ in his public work, he can become useful, but never indispensable. It is up to him to in- sure that he is not seen as the organist on the bill as regularly as the schedule will permit. He must have an interest in the theater and be interested in the theater and be interested in the theater.

All the organ is too ancient an institution to be cast out of the theatre without a struggle. It antedates Christianity by a couple hundred years, and that is certainly long before I was born. Of course I don’t mean that they were making Wurlitzers then, but they had not gone through the accepted sense of the word; the pipes being made to speak from a hydraulically or pneumatically driven wind-chest, operated through individual slides controlled by the player’s fingers. If this seems too primitive to be allowed, we will have to come forward a couple hundred years in the year of the keyboard as replaced by the organ, but after all, who’d believe it? I mean to say, one can even at this time, somewhere, you could scarcely expect double touch and invisible pistons from the ancient Greeks, immemorial as they are. And their music is still, today, the same as when it was played.

On the other hand, if we are really going back to original sources, we haven’t reached the end of the line yet, for the real origin of the organ was the pipes of Pan, so called because you had to stave them in your pan in order to play them. Another name for them was the syrinx, and I don’t want to hear any wise cracks about syrinx, because the syrinx is actually the derivative of the syrinx. They both work on the same principle, only in the latter you use a rubber bulb instead of your mouth. The first thing you will know I will sell this article to Popular Mechanics.

For 100 Years the Organ Deprived With such an elegant start as the organ had around 190 B.C., you might wonder what was so comparatively little headway in the next fifteen hundred years. That is, unless you are a glutton for history. In that case it will come to you that anybody accomplished much in the way of manufacturing windchimneys of huge size. In the 5th century the memory of the poor old defunct Greeks grew dim enough for the clergy to forget the old organ, "Organi for Organ," and start using organs for religious worship.

Of course organs hadn’t lost entirely in the meantime. Gibbons or Gobins, the fall and declination of the Roman empire was too spec- tacular to have no after-effects. The rivalry in the 400 of the Middle and Dark Ages was enough to keep a few organ builders on the trot. When Sigismund Anfison in Venice had an organ made for his palace, why then the Composa di Maggio over in Lombardy had to have one too. If you remember your history, you may recall that old pipe organ in Pippin, who made quite a business of tricking up the French church; a sort of antique Billy Sunday.

But talking of organ music. I believe that the name of this organ music is still in our minds, because we read of such organ music in church organs. But by the tenth century they were going strong, and even writing books about them, which is, of course, where music of our hope comes from. Naturally, the instruments were still fairly primitive. They hadn’t developed the modern keyboard with balanced keys, but were still playing mostly with rows of keys that had to be pulled out and pushed back. Obviously, if you wanted a hot time you had to wade into it, or play on your fingertips.

But Makes Up for Lost Time But when we come along to the next three or four centuries we find the Germans forging right ahead with larger and better organs, so that by the sixteenth century, the chromatic keyboard, in the form that we are familiar with today, was common. There seems little basis for the idea that in the first stages of its development performers played by waving the notes with their whole fists. It must be obvious to you as soon as any sort of a balance of power has been established the organ would be used and handled as a traditional organ that can be played with a steady pressure rather than by a percussive move- ment. In fact, the longer the practice, the more the organ would be used in the teaching and the using of music. Obviously, if you had a hot time you had to wade into it, or play on your fingertips.

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The Faculty Council

This new department has met with gratifying responses. Its policy of free discussion on matters pertaining to music education has met with widespread approval and brought forth exceedingly interesting contributions. Because of general interest in the subject of contest classification, the page this month is devoted to Mr. Whitcomb's interesting exposition of the so-called New England Plan. Next month we expect to examine the publication of two or more contributions in each issue.

The New England Contest Classification Plan

By HARRIET V. WHITCOMB

Director of Music, Somerville Public Schools

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Part 3: 30
Part 4: 3

Total: 163.6

The Classification Scale

Each of these bands and orchestras entering the New England Contest shall be graded in five classes, namely: Class A, B, C, D, and E. The class in which an organization shall be placed shall be decided by the rating in each of the ratings (the so-called New England Plan) for each organization.

The rating in this event is determined as follows:

Class A: 90 - 100
Class B: 80 - 89
Class C: 70 - 79
Class D: 60 - 69
Class E: 50 - 59

The scale is graduated in equal steps of 10 points from 90 to 50.

For the sake of simplicity, the following schedule is presented:

Class A: 90 - 100
Class B: 80 - 89
Class C: 70 - 79
Class D: 60 - 69
Class E: 50 - 59

Class AA: 90 - 100
Class AB: 80 - 89
Class AC: 70 - 79
Class AD: 60 - 69
Class AE: 50 - 59

Class AA and EE: Organizations rating ten points or more above or below the established extremes above will be graded separately, as AA and EE. Organizations grading 90 or more in any one of the five ratings (the so-called New England Plan) for each organization.

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A Cornet Playing Pilgrim's Progress

HERBERT L. CLARKE

This month, the author gives some excellent advice on a number of things, including the necessity that exists for a musician to have more than a single string to his bow, and one very valuable outline for attaining one's walking hours to perfect the mastery of the double, triple, and quadruple. For those with an open and receptive mind, a particularly interesting treatise, we would say.

The year 1907 presented a favorable prospect to me; I bad by this time thoroughly made up my mind as to what my life work was to be. As will be remembered, I had made several attempts in commercial lines without finding anything that suited me, partly, in all likelihood, the fact that this sort of work did not seem over-plentiful at the time. On the other hand, at the period of which I write, I appeared to be able to find any amount of work in the music field — in fact, jobs were practically thrown at me. I would have been foolish to let these opportunities slip by without taking advantage of them, and I decided that, no matter what objections were raised by my family, I would definitely follow music as a life profession.

I bad by this time realized, through past experiences and associations with other musicians, that everything does not turn out the way we expect, and that we cannot force the world to run in just the manner that we would like it to run. Having noticed a lack of proper ambition in most of the musicians I had met, these seem to be quite content to live on a theatre salary and displaying nothing of the progressive spirit, I argued that the more I improved in music, the better position, quite naturally, I would eventually occupy. And, of course, no one can improve without proper study and practice.

Ignoring Fuss and Opportunities

In looking back over these years of which I write, and comparing my experiences with those of other musicians, I am astonished at the number of men content in securing some steady engagement in a theatre, and who, while they are thus employed, never seem to realize that in certain months of the year these theatres close, or even once a year and a while change hands (this being ominous, two or three weeks), and now that they are not working their expenses go on just as usual — a case of "all going out and nothing coming in." It would pay them to equip themselves with a proper knowledge of music from various angles so that they might be in a position to earn money during these lay-off periods. Of course, the more branches of music that they familiarized themselves with, the more their income would be stabilized and increased in proportion.

A musician's "stock in trade" is knowledge, the product of study and practice, which he is able to sell according to its extent and quality. He advertises his talent through the good and efficient work he accomplishes, and, in the course of time he becomes a dependent upon other musicians of a charitable and liberal bent. I know a man who has had a steady theatre job for ten or more years, and, being quite content with these engagements and what they have brought in, have never realized that the older they grow, the more incompetent they become, less able, except they bad kept up with the times, to meet the competion presented by the younger men. Quite naturally, are pushing themselves forward all the time, even to the point of trying to force the older men out. The salvation of this type of musician lies in the liberal leader who will "keep his old men out of charity," when he would better his orchestra by replacing them with bright and intelligent "young blood."

A Good Practice Stunt

Such matters impressed me greatly the more I observed the things happening around me every day, and I determined to make my "key" while the sea was near, especially now that I had the engagement at the Academy of Music in Rochester, N. Y., which was more than pay my expenses. I decided that I must work hard at home to become a better musician, so that later, if an opportunity presented itself whereby I might double my salary, I would be in a position to grasp it, and not lose out by being told I was incompetent, or, if I had secured the position, be discharged for the same reason — either of which circumstances would have been a terrible humiliation to me.

Living about two miles from the theatre where I played, I would walk to and from there twice a day. The exercise was beneficial, and gave me a good opportunity to think out all the problems that were occupying my mind at that time. In addition, I began to practice single tonguing with each step, articulating four times to the step, finding this to be the best practice possible for acquiring precision and rhythm; before long I had my tongue under perfect control. I discovered that to walk and tongue the syllable "tu" four times to each step, walking thirty-two steps in one break, helped me in the matter of endurance. Try this same time, you will find, and students of the instrument.

Playing two shows a day, and going home after the matinee, made nearly two hours of daily practice for a proper and decisive attack, and when I had learned to execute single-tonguing to a point where the musician of the tongue did not tire, then I tried triple-tonguing in the same manner — "bo-li-lu" — two triple-tongues to the step. This was difficult at first as the third syllable ("lu") was not as distinct as the "tu," so I made up my mind that "lu" as I expected to triple-tongue perfectly, I must acquire the same proficiency with "lu" as with "tu." Finding that "lu" was more decisive than "tu," I commenced using this syllable four times to the step, but was compelled to walk much slower at first in order to articulate equally, the result was, I was able to keep the regular and even. But before long I mastered it completely, which was a necessary stage. Then, having conquered both the "tu" and "lu," I experimented, I tried triple-tonguing again, with the result that it became even and distinct in every syllable. This method of practice was the foundation of my correct tonguing, which has stood by me to this day. How easy my scale exercises became now, and how well I could control all kinds of difficult articulations! So often, in after life, have I suggested this method of practice to my pupils, for their own benefit, and how few have ever taken advantage of this great essential of correct tonguing!

The more I improved in my playing, the greater interest I took in my work; consequently my income was now taken up with proper study. Then my theatre engagement (playing two shows a day, one hour in a brass band outside, and three hours inside for each performance, fifteen hours daily, besides Monday morning rehearsals for the show and Saturday mornings for the band) took little time for home practice, as many will infer. But I managed to get in at least three hours of good solid practice and study every day, besides the other work, and this kept me healthy and content, knowing and feeling that I was becoming a better player all the time.

Odd Time Filled with Arranging

With all this work (or play) I still found enough time to arrange music. Each week there was some sort appearing on the stage that needed new orchestrations for its songs and dances, and I had gained much experience from my theatre playing (mostly inside, and in front of an orchestra) that made this arranging an easy matter. Besides, it added a few dollars to my pocketbook. "Every little bit, added to what you've got, makes a little bit more." This extra money, however, went towards new music. I began to purchase all kinds of instruction books, and new cornet solos with band arrangements, which were needed, as I played in a different cornet and dance band, and I had gained much experience from my theatre playing (mostly inside, and in front of an orchestra) that made this arranging an easy matter.

While this was increasing, my repertoire was enlarged, because I had more to work with, and I offered for soloist engagements where different solos were required daily. To be prepared is half the battle; therefore, excellent solos whose repertoires are limited to about ten or fifteen numbers, and even the arrangements of these few pieces are quite incomplete and in a

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Melody for January, 1930

opened this season, and more down with a bump at the end of the second week, when, according to report, the employees refused to ring up back pay was forthcoming and indemnified by this example, a second company will have launched forth by the time this page appears in print.

The choice of sing is apparent in grand opening now taking as long as to solve this problem; it is certainly the most obvious factor. The rejection of a few brilliant oratorios has led away many good concert, church, and radio stages, and will probably do so until open houses like the Metropolitan are abolished. This enthusiasm for doing something is not in itself undesirable, but Lord knows you need enthusiasm to erect the steep ladder

But where is the public's corresponding enthusiasm for opera, which is supposed to match that of the singer and to make everything possible.

Without dreaming of being in the least practical, I am afraid, in the matter, I have watched grand opera coming and going, especially going, in Boston for the last twenty years or so. I have seen the rise and fall of the attempting to be permanent company under Henry Russell, the short visit of the first Paige companies from New York and Chicago, and the short and usually too small run of "opera stage" productions. Observations of these phenomena have brought me to certain conclusions, which I offer for What they are worth. I may be wrong, but I think it doesn't net so as to be wrong as it does the batters of opera for the apparently elusive opera-hunter of Boston.

My first conclusion is that Americans do not really like grand opera. They have exceptions, of course, but I mean the American public as a whole, and in the question under consideration, Bostonians as a whole.

I can see plenty of reasons why they shouldn't. For one thing, opera is too much a language they don't understand, so all the less is it understood, the more they are inclined to avoid it. Then there is the intellectual plane of the average American opera, and particularly in the United States, where most of the intellectual opera is being produced. Then there is the lack of time and money to attend opera. But what is the result? It is fairly obvious that a permanent opera company is a loss after week or a long run to be supported. So the public, when they don't care to go, go to live in the city or out of town, or make it a habit to live in the city, but after year or two.

To be sure, Grimes has a few bright moments during the fall, "The Love of the Horns," that prove the opera to be worth going, pure, and mark in the occasional run. But there are other ways of spending a winter or a fall.

Having said that the American public doesn't like opera, I will qualify the statement by accepting a group of opera lovers who are Wagner opera and few of the best examples of the modern French and Russian opera. Is it any surprise to the repertoire of the Metropolitan and Chicago companies, the house organizations, which play to the oldest house, or not to see that educated audiences are there, however, another section of the community that, although it owns and probably some of these places are but one of the many interests in famous opera stars and will go to hear and see

There is, however, another section of the community that, although it owns and probably some of these places are but one of the many interests in famous opera stars and will go to hear and see

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From the tablet to Milton’s poetry, from the mores movie to Shakespeare, from the first sickle to a Rembrandt, as well as from “Red Hot Mama” to the music of “St. Patrick’s Parade,” all is poured into our homes or theaters, sometimes without power of choice, even on the part of the few who most choose. Shall the recreation leader also be without discrimination? Shall he be held responsible for the taste, low-down vaudeville house as I have seen or heard, here and there, performed by children on a community “Traveling Theater” or at a community “Sing”? If this, as I am told, is what the people want in music, let’s have the supply of it entirely to the tremendously wealthy commercial amusement powers, who are becoming increasingly effective in supplying it, and let us stick to baseball and swimming, and other splendid wholesome activities.

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Larry Funk Plays a Weymann

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The Violinist

BY EDWIN A. SABIN

The Obetton
A Stepping Stone to the Obesen

In effect, an elementary course, which, because of its simple mechanisms and low price, affords the basis for the problem of the violin player that has been the bugbear of all orchestra and band instructors. Among the various methods of instruction, that of the Obetton is the most successful, as it is a simple, low-priced instrument which can be used for teaching the principles of the double bass and other instruments. The Obetton is a combination of the bassoon and oboe, and is played with the fingers of both hands. It has a large, resonant sound, and is easy to play. The Obetton is an excellent instrument for beginners, and is used extensively in schools, orchestras, and bands. It is also used in military bands, and is particularly popular with the army. The Obetton is a valuable tool for teaching musicians, and is a great help in the development of the sense of rhythm and musicianship. It is an excellent instrument for teaching the principles of the double bass and other instruments. The Obetton is a combination of the bassoon and oboe, and is played with the fingers of both hands. It has a large, resonant sound, and is easy to play. The Obetton is an excellent instrument for beginners, and is used extensively in schools, orchestras, and bands. It is also used in military bands, and is particularly popular with the army. The Obetton is a valuable tool for teaching musicians, and is a great help in the development of the sense of rhythm and musicianship.

The Violinist

Conducted By

EDWIN A. SABIN

When we begin with a new pupil, can, let us say, who has never played an instrument but who has some teacher had set for the violin, we have before us a new teaching proposition. While we may suggest the same elementary material that has always proved satisfactory, the type of pupil referred to is one to require an application of this material different, even if slightly, from that found best suited with other beginners.

The principle of the prepared pupils and adults naturally, would be the same. The teacher's task is to take in the development of fine and form and sound and to regulate according to the talent and understanding of the pupil. It is but natural that a pupil appears who will require special study from the beginning, having no organized system of instruction. If a majority of pupils were so capable of such a well-planned method with its moral, would be useful to the pupil. In the November issue of the magazine, we have described the method of teaching pupils and adults, and we have suggested that this method is particularly adapted to the condition of the adult violinist, who is often the most capable of the two. We have found that a majority of pupils are more capable of learning the violin by the method of instruction described in this article. The method is based on the principle that the student should learn to play the violin by the method of instruction described in this article. The method is based on the principle that the student should learn to play the violin by the method of instruction described in this article. The method is based on the principle that the student should learn to play the violin by the method of instruction described in this article. The method is based on the principle that the student should learn to play the violin by the method of instruction described in this article. The method is based on the principle that the student should learn to play the violin by the method of instruction described in this article. The method is based on the principle that the student should learn to play the violin by the method of instruction described in this article. The method is based on the principle that the student should learn to play the violin by the method of instruction described in this article. The method is based on the principle that the student should learn to play the violin by the method of instruction described in this article. The method is based on the principle that the student should learn to play the violin by the method of instruction described in this article. The method is based on the principle that the student should learn to play the violin by the method of instruction described in this article. The method is based on the principle that the student should learn to play the violin by the method of instruction described in this article. The method is based on the principle that the student should learn to play the violin by the method of instruction described in this article. The method is based on the principle that the student should learn to play the violin by the method of instruction described in this article. The method is based on the principle that the student should learn to play the violin by the method of instruction described in this article. The method is based on the principle that the student should learn to play the violin by the method of instruction described in this article. The method is based on the principle that the student should learn to play the violin by the method of instruction described in this article. The method is based on the principle that the student should learn to play the violin by the method of instruction described in this article. The method is based on the principle that the student should learn to play the violin by the method of instruction described in this article. The method is based on the principle that the student should learn to play the violin by the method of instruction described in this article.
The Good Old Days
Continued from page 5

strong enough for the work then, and the Blowery Union had a membership that was vast and bullying, collectively and individually.
A good many people seem to feel that, with the dying out of blowers, organ playing lost a certain something, a sense, a flow, a je ne sais quoi, which it can never get back. This is perhaps an egotistical notion. Circuit-riding, deplorable writing, and dirty commissar brushings, can achieve something of the same effect. It might be admitted, however, that certain individual effects were obtained by blowers who had stayed out late or had eaten too much, or were mad at the organist, that always lent a touch of expectancy to the performance. Given the average boy in command of a contrivance that could make the end of a hymn sound like a sick beggar, certain results were inevitable. No humanly imperfect church-goer would have had it otherwise.

A few more words about keyboards. Whether or not the first keys had to be pushed with force, certainly they were wobbled enough in scope, starting with ten to twenty keys. These keys were heavier, however, and, being about the width of a man's hand, took up as much room as a modern five octave keyboard. The chromatic scale, which soon followed, was naturally accomplished by a tendency to crowd more keys into the same space, and, as a result, make them narrower, and the present form was soon standardized. This was easily handled as the builders couldn't make up their minds as to whether the naturals should be black and the accidentals white, or vice versa. Quite often the builders couldn't make up their minds as to whether the naturals should be black and the accidentals white, or vice versa. Quite often the keyboards were odd-shaped and ill-proportioned, and built so as to lend the ear to the other way, if you knew what I mean. Of course the pedal boards suffered the same growing pains. At first they extended only an octave or an octave and a half, starting on low F or G. Again England lagged behind the Continent, continuing this practice long after the Continental organs had developed a two or a half octave board, starting, as does the modern organ, on low C. Even today it is not unusual to find old organs with the pedal board starting at low C and running up only two octaves or a little over, stopping at C D or F, instead of the customary G. And it must be admitted that often when the board does run up the full length, the last on the upper notes is so thick that they can't be seen anyway. Ah well, that's life.

Now we're getting pretty close to Jesse Crawford. The last half of the nineteenth century brought the pneumatic action, superseding the simple mechanical or trucker action, which was simply a system of levers. Every advance in organ design has brought nuttings and bellows from the bassoon and dis-chords, and no exception was made in the case of the electric action introduced by Hope-Jones at the beginning of the present century, which, as late as 1901, was condemned by eminent authorities as impractical. When I say electric action, I mean electro-pneumatic action, in which a mechanism attached to the key or pedal opens a pneumatic valve. The straight electric action has still to be perfected, but it is undoubtedly the next step. When you consider that today there are plenty of old school organs which permit dyes to stop tuning and invisible pipes (which change the combination without automatically changing the stops, so that stops already drawn cannot be cancelled) to visible pipes (which change the entire composition of stopswisely, it is surprising that they even consented to allow the organ to be run by electric motors, which are apt to break down or set fire to the building. Ah well, that's life, too.

The advances since the beginning of this century have been gigantic. While some of them, particularly those resulting from Hope-Jones's innovations, are still being bitterly although the organ to be run by electric motors, which are apt to break down or set fire to the building. Ah well, that's life, too.

The advances since the beginning of this century have been gigantic. While some of them, particularly those resulting from Hope-Jones's innovations, are still being bitterly criticized by the conservatives, the changes have not only made it possible for mechanical ease and efficiency, but for a "humanizing" of the instrument. Organ building, extensive borrowing, duplicating, and interchanging, instruments, like the entire organ enclosed, double-keyboards and pedals, visible individual and master pedals, reliable and instantaneous expression, actions, and selective crescendos and small pedalboards are some of the improvements that should be noted. The organ, like everything else, has felt and been benefited by the touch of this Mechanical and Electrical Age we live in. More power to it!
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Indorse Band Leaders’ Bill
(See editorial, third column, page 5)

I want to assure you that the matter has the hearty endorsement of the FLF Philharmonic Committee and, inasmuch as it is now going to the West Texas Chapter of Carnevalo as General Manager, I hope that I may be able to tell you a little story of that organization who assisted the preparations.

D. A. Boudreaux, E. F. Peverly, E. N. M. G.

If there is nothing I can do for your organization you may be sure it will be done.

Everybody wants us to hear the Band Leaders’ Bill and I understand through the sincerity that this has been taken up inreadout state.

—Sgt, Frank L. Warren, Band Leader, 141st, 9th, N. Y.

But I shall be glad to take the opportunity of saying that the Band Leaders’ Bill is a great and necessary addition. It shall be heard in every corner of the nation.
—B. F. B. Shook, E. F. J. Kings.

I have your letter relative to the new Banjo Bill. I reply will say that I am honestly in favor of this legislation. I have not yet got through and have the President sign acts in the near future.

—N. W. S. B., E. F. J. Kings.

D. F. B. Shook, E. F. J. Kings.

We have agreed to write the best band instrument measures, as we believe that this bill will pass it will result in larger and more efficient army bands.

—B. F. B. Shook, E. F. J. Kings.

D. F. B. Shook, E. F. J. Kings.

... to state that the President’s efforts of the N. W. S. will enable us to mortgag the bills to which you refer.
—N. W. S., American Federation of Musicians.

I am honestly in sympathy with your desires and have lately written to both President McKinley and President Steere, urging support of the bill.
—Paul D. Robeson, The Negro 4th Regiment, U. S. Military Academy, West Point, N. Y.

I believe in the justice of this proposed bill, and have written Ralph W. Millard, 2ndd, United Railroad Employees National Committee, of Wilberforce, Ohio, D. C., asking for his last efforts to support its passage.


We most earnestly and sincerely urge you to do all within your power to facilitate the consideration and passage of this bill at the next Congress. The Los Angeles Chapter of Committee of the Bureau in endorsing Senate Bill 412, urge its immediate passage.

—Time Bureau of the Los Angeles Chapter of Committee of Sixteen, The Howard Tuner, 124 6th St., West Hollywood, Los Angeles, Calif.

I am sure we were the Band Leaders of the army commissioned officers, such as United States Marine, United States, and United States, etc., the effect would be as bad for the men as any men in the army with the aim of winning commissions as Band Leaders. I am very anxious to see the passage of S. 412 at this session of Congress.

—Robert C. Clarke, Long Beach Municipal Band, City of Long Beach, Cal.

Following the musical profession is not life, and I would be interested to know if you are as well as the Band Leaders.
—Chas. Orange, Chicago, Illinois.

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W. E. G. CLARINET BAND MUSIC FOLIO

Dear Mr. Smith,

I am interested in Mr. Tollett’s clarinet scale and have found it very useful in giving some of our band members instruction in the subject of clarinet playing. It is a little known fact that Mr. Tollett has written a book on the subject and I am sure that you would be interested in it.

I am willing to send you a copy of the book if you will let me know what you want.

With kind regards,

Matthews, Gilson, Chicago.

"The man who gives in is wrong" said the leader, "to a wise man, but the man who gives in where it is right is most right."
The Tenor Banjoist

By A. J. H. H.

I have been reading your articles in the Jazzman Occasional. Most of them, I have found, have been quite good; but one or two were not. I was a bit surprised that you should write on the subject of the tenor banjo.

I believe the tenor banjo is a very interesting instrument, and I think it has a great deal of potential. I have played it for many years, and I believe that it is an instrument that can be used in a variety of situations.

The tenor banjo is a member of the lute family, and it has a distinctive sound that is quite different from that of the guitar. It is a relatively simple instrument, and it can be played by people of all ages.

The tenor banjo has a long history, and it has been played in a variety of settings. It is sometimes used in traditional music, and it is also used in contemporary music, such as jazz and rock.

I hope that you will continue to write about the tenor banjo in the Jazzman Occasional. I believe that it is an instrument that deserves more attention.

The Jacobs Quartet

Otherwise "The Big Four"—otherwise the quartet of muskets without which no band repertoire is complete. In fact, if you don't have the four, you nearly have one or more of them. Sooner or later you will need them all in your march books. And your orchestra will want them too. Why not have in order to complete the quartet today and be done with it? You know that the whole thing is hardly necessary to print the title, but here they are—the four.

"National Emblem": Bagley

"Our Director": Bigelow

"The Commander": Hall

Walter Jacobs, Inc.

The Saxophonist

The Saxophonist

By W. H. Wood

There is always the satisfaction of being able to say, "I told you so," and right now I am saying it loud and long. When one has a musical reputation, one has often been referred to as the "hot" or "cool" saxophonist, but in this case it is the "hot" saxophonist who is really hot.

The Jacobs Quartet

"The Jacobs Quartet" is the best of the quartet of muskets, and it is difficult to choose between the four. Bagley is the most versatile, and he can play anything from a gentle waltz to a hot jazz number. Bigelow is the most expressive, and he can convey a range of emotions with his playing. Hall is the most technically proficient, and he can play fast and complicated pieces with ease. Walter Jacobs is the most innovative, and he can change his style and mood from one moment to the next.

The saxophone is an instrument that has been around for a long time, and it has evolved over the years to become what it is today. It is a versatile instrument that can be used in a variety of settings, from classical to jazz to rock.

In addition to the distinctive merit of each of the saxophone series numbers, a concert selection for orchestra or for band, containing features of the entire series which make it particularly practical for school use are: (1) the band and orchestra arrangements of each number are in the same key; (2) unusually full instrumentation; (3) clarinet and trumpets in B flat; (4) parts for all saxophones; (5) melody and carefully cut; (6) band and orchestra being in the same key, instrumentation of either may be augmented ad libitum.

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WALTER JACOBS, Inc., 120 Boylston St., Boston, Mass.


Boston, Massachusetts.

Melody for January, 1930

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Tchaikovsky

Salut a Pesty

H. W. Lehman

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JOHN W. LANG, 336 W. 46th St., N. Y. C.

Melody for January, 1938

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A Department Conducted by CHARLES EDGAR HARPER

FEEL ALL. How will you feel about it? That is the question. How will you feel about it? That is the question.

On Diminished Chords

I have an eighty chord concertina, and I have two included diminished chords. I have been told that the second scale below can be used in a diminished chord, but it would not be entirely satisfactory. If I am not in error, would I be in error in my assumption?

—T. A. K., Boston, Mass.

A few people use this method of substitution for the diminished chord, but I do not advise using it. The diminished chord contains the notes C, E, Bb, F, — the seventh chord consists of C, E, G, Bb. The half-tone difference between the F and the Bb makes the chord not entirely satisfactory. I suggest that you play the simple chord of the second source, and add the other notes of the diminished chord to make the melody in the right hand.

Sticking Bass Buttons

I have an old accordion that apparently is in ruin condition with the exception of the bass section. The buttons do not work satisfactorily, but they do not refuse to function properly when played. Am I in error concerning this?

—E. C. M., New York City.

There is a possibility that the rules in the bass section have collected dust that has basement dusted. This has a most charming and pleasing effect. The button mechanism is in better condition, and the bass mechanism is in better condition. Please give me the name of the inventor of the accordion.

Minor Scales — Banners

There are two practical methods of playing the minor scales on the banjo. One is presented to study the method carefully and then choose the one that you find most practical for your particular purpose. The other method is to take both the ascending and descending scale, as this is your best method. The second is in the major key, and the first is in the major key.

THE MELODY BANJO SONGS

Scale of A minor

Set Method: Scale starting in the first row of bases.

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End Method: Scale starting in the second row of bases.

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PIETRO DEIRIO

PIANO ACCORDION SCHOOL

180 Main St. (5th Ave.), New York, N. Y.

I am a professional accordion player, and I would like to know if you have any advice for beginners.

JAZZ IN TWENTY LESSONS

For sale with 16-page illustrated supplement. Instructs jazz players in all styles of jazz, including swing, bebop, and modern. Written by a professional jazz musician, this book provides a comprehensive guide to the jazz idiom.

跺脚是子弹：子弹的最后办法是被子弹打到，而子弹的最后办法是被子弹打到。
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You Can Take It or Leave It

By ALFRED SPRISSLER

A musical instrument.

A CORRESPONDENT, Marion Photof, of Idaho Falls, Idaho, has written the department to inquire about the ovett. (The city, located near to the city of Idaho Falls, Idaho, is named after the town of Idaho Falls.) According to information received, the device is named the "Bassett," and is not yet on the market.

The ovett, a musical instrument that the correspondent seems to have only heard of in the minds of certain musicians, is an all-instrument of Welsh or Irish origin. It is, as far as the writer knows, a large box, shaped like the base of a bell, and which is not played with a bow, but some authorities spell the word "ovett," having heard that rock does not spell anything to speak of. To these few authorities it is a matter of interest, but to us who are interested in the music of the ovett, it will be a matter of surprise to hear that the device is not yet on the market.

The ovett, which is a musical instrument, is considered to be a very fine musical instrument, and is not yet on the market.

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