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MARCH, 1927
Volume XI, No. 3

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Musical Government of the Wisconsin Theater
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A Battle of Musicians

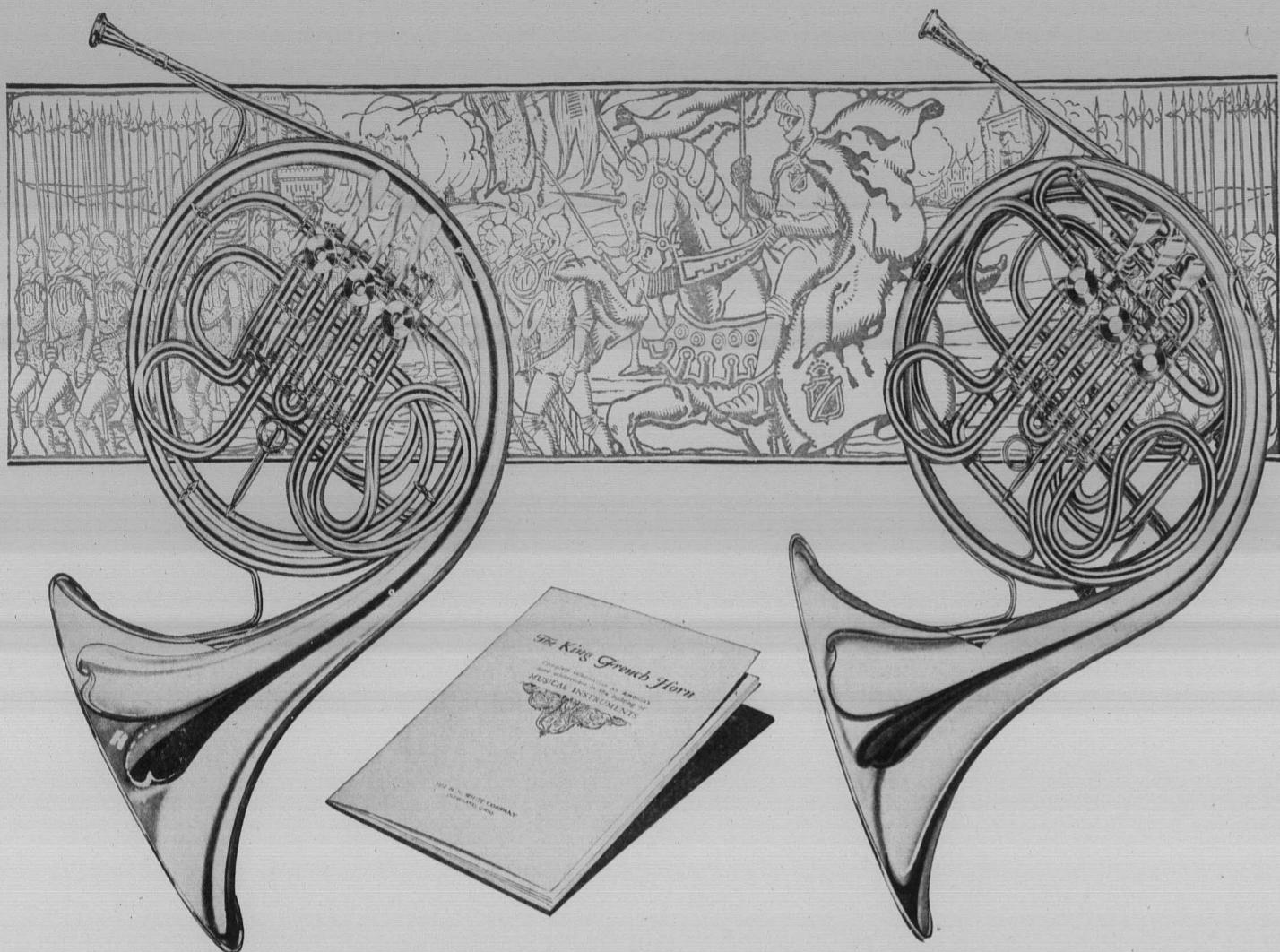
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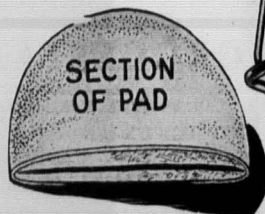
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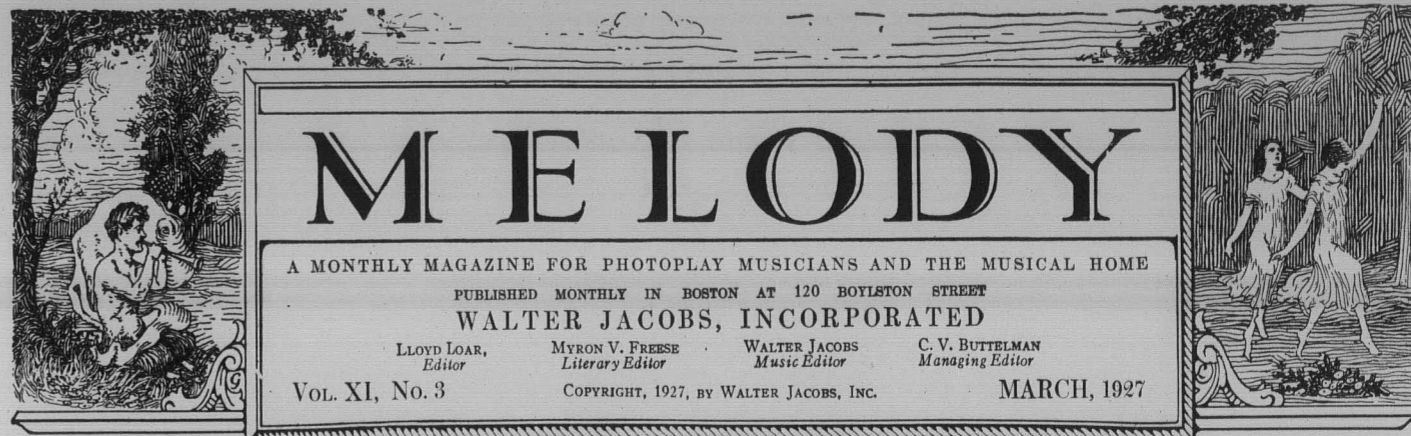
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Managing Editor

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Across the Flat-top Desk

THERE is an old saying to the effect that "there are other ways to kill a cat besides choking it with butter." It is equally true that the conventional method of selling is not the only way a music dealer can find buyers for instruments. We know of a music store that had wished upon it, through a mistake in ordering, a few dozen too many musettes. If you know anything about these shrill voiced little double reed instruments, you may say that one musette is too many, and a few dozen would be a calamity.

The use of the instrument in the average community is not so extended as to make a stock of several dozen musettes a highly desirable asset to a music store. The dealer in question, however, was not dismayed by the arrival of the unexpected flock of musettes, and instead of relegating the surplus stock to a back shelf in the storeroom, or going through considerable agony to return them for credit, this enterprising music store man labelled them *oboettes*, put them in his window—and soon sold the whole lot. Not only that, he has worked up enough of a trade for "oboettes" among instructors of neophyte bands and orchestras, so that he has to re-order from time to time, and apparently will have to continue doing so for some time to come. The secret is that instructors have found that "oboettes" furnish excellent preparation for playing the double reed instruments, and the result of the ingenuity of the dealer who was apparently "stuck" with a large quantity of slow selling goods, is that countless youngsters in his section of the country are on the way to musical accomplishment via the oboe and bassoon. Needless to say this is a much desired end, in view of the usual shortage of players of these essential instruments.

One of the band and orchestra directors who has been using oboettes to advantage has for years made it a practice to encourage all elementary school students under his supervision to enter life and drum or bugle and drum corps. From these juvenile groups are brought forth the recruits for the school bands and orchestras, the bugle players taking up the brass instruments and the fife players graduating to flute and piccolo. This has proven a most satisfactory method. For instance, by the time a student is ready to be promoted from bugle to the cornet or the trumpet, he has fairly well mastered the fundamentals of breath control and embouchure so far as the technic of the instrument is concerned. Conversely, the beginner on the bugle learns to play passably well upon his horn in much shorter time than if he had to wrestle with the finger technic necessary on a cornet.

Wesley E. Maynard of Somerville, Massachusetts, schools is one of the supervisors who have made a success of this method.

THE PROFITS MOST WHO SERVES BEST

THERE are a number of lessons in the incident of the oboettes above recounted. One of them is that salesmanship doesn't consist solely of selling people the things they want. A major ingredient of the art of selling is ability to discern and reveal to consumers uses for merchandise that the consumer perhaps doesn't suspect. The business institution which builds up a large business through the successful exercise of this type of salesmanship deserves all the profits it can reap.

Another point that appeals to us in this connection is the fact that there is exceptional opportunity for interested and co-operative effort among manufacturers, dealers, supervisors and teachers in the field of the band and orchestra. In many localities, some of which have been mentioned in this magazine, this opportunity has been grasped to its fullest extent with very happy results, but there are still many communities where the musical opportunities of boys and girls are far from satisfactory for no other reason than lack of vision, understanding and united effort on the part of the tradesfolk and the members of the teaching profession. Too often do dealers ignore the fact that their profits are not made simply on the margins between the buying and selling costs of the merchandise which crosses their counters, but rather on the number of individuals who receive service and benefits from the use

of the merchandise—and the extent and practical value of that service and benefit to each individual buyer or user. Teachers and professional folks oftentimes regard the music store as simply a warehouse from which they must select, perforce, certain commodities which they require for their business. Just whose fault it is that they fail to recognize the store as a service station and the dealer as a service man is not always clear.

IMPROVING ON STRADIVARIUS

EFFORTS have been made from time to time to improve the tone of the violin. There has been no decided improvement in the acoustics of this apparently well-nigh perfect instrument since the first part of the eighteenth century, yet it is certainly not logical to assume that the construction features and proportions that were developed in that era by the Cremona school of violin makers represent the ultimate in human achievement in violin manufacture. The fact that since that time so many devices and contrivances have been presented shows that violin specialists have not been convinced that the end has been reached. This is decidedly a healthy contention, for without it any further improvement actually would be impossible. Two of the most promising additions to the traditional violin pattern are now being manufactured and installed in violins at New York City. One of these by E. J. and J. Virzi Company is known as the Virzi "Tone Amplifier." It consists of a miniature sound-board of great delicacy following the exact pattern set by the main sound-board of the instrument and suspended from the bass bar directly under and back of bridge. The vibratory impulses of the strings are transmitted directly to it through the bridge, top, and bass bar, and independent of the activity of the main sound-board. Vibrating as it does directly in the midst of the air-chamber the theory is that the device stirs the resonating body of air in the violin to a more prompt and complete activity.

A more recent invention manufactured by August Gemunder, under the trade name the "Amplitone" consists of eight different strips, each of which is tuned to a note

within the violin register. This fan-like arrangement is fastened to the end of the pin block, and according to the theory of its inventor, at least one of these strips will vibrate in sympathy with any tone found within the whole register of the violin. Both devices have been installed in a large number of violins, and judging from the expressions of approval volunteered by owners of these violins they have considerable merit.

BRITISH RADIO EFFICIENCY

THERE has been a great deal of discussion in this country during the past several months as to who should pay for the programs broadcast by the leading stations. At present the burden seems to be a divided one.

In many cases large and prosperous manufacturers pay generously for programs that can, in some way or other, be considered as giving them (the manufacturers) a certain amount of publicity. In a very few instances the broadcasting station assumes the program expense and there is still a strong tendency on the part of program managers to book various sorts of musical talent who appear on the programs gratis under the induced and often erroneous notion that such appearances may assist in putting the musicians on the high road toward professional success.

According to Mr. Paul Specht the problem is handled much more efficiently in Great Britain. He says that "the British have perfect control of radio and I am inclined to consider their system of radio control better than ours. Every listener pays a fee to the broadcasting companies, and every set buyer pays a further tax. The money thus derived is devoted to paying artists and providing programs of the highest class."

Again, according to Paul, British broadcasting stations are not especially favorable in the attitude they assume toward American jazz and consequently, very little jazz music is heard by British radio listeners as a general thing. Specht has organized several dance bands in England and is as well known to the British public as he is in America.

GET THIS BOOK

By all means, the small community, school, or any organization intending or planning to develop an orchestra should send to the National Bureau for the Advancement of Music, 45 West 45th St., New York City, for its booklet called *School Orchestras*, by J. E. Maddy. At this particular time, when everyone is co-operating in the plan to bring school instrumental instruction and orchestration up to its most efficient working point, such a tract is indispensable. The hundred and one problems to be wrestled with, and which confront novice and veteran alike, are set forth and solved in the business-like, practical, blue-print clearness of these explanatory chapters. The booklet is one of the series including *Piano Classes in the Schools*, *School Bands*, *How They May Be Developed*, etc., and appears to contain an unusually extensive supply of suggestions and plans that will save much time and energy for the person interested in promoting the musical interests of a community.

JUST A SUGGESTION

AS just a little editorial hint, all typewritten manuscripts that are submitted for prospective publication in the magazine are better when written in the wider spacing (No. 2) rather than in the narrower (No. 1). The reason for the hint is that in the wider spacing manuscripts are read more quickly and easily, tax the eyes and impolite "vocabulary" of the reading editor much less and look more sort of "professional-like" if that makes any difference, which it really doesn't if the stuff's good. However, good matter reads better when spaced wider, "if you get what we mean."

NEW ENGLAND SCHOOL MUSIC FESTIVAL

School Bands and Orchestras of New England will meet in Boston for their third Contest and Festival on May 21 instead of May 14 as previously announced. A Glee Club and Choral Contest will also be held. Be sure to read the announcement on this page.

Third New England School Band and Orchestra Festival Boston, May 21, 1927

THE third Festival of New England School Bands and Orchestras will include a contest for school bands and a contest for school orchestras. The band contest will be conducted according to the recommendations of the Committee on Instrumental Affairs of the National Supervisors' Conference. A complete outline of the plan of procedure, lists of music, methods of classification and adjudication will be found in the State and National School Band Contest Booklet, published by the National Bureau for the Advancement of Music. Copies of the book may be obtained from the address below, or from Secretary Tremaine, 45 West 45th Street, New York.

Orchestras will be classified and judged according to the same plan, and a list of the required and selective compositions for the various classifications can be secured from the address below. An outstanding feature of the Festival will be a festival program by the massed bands and orchestras, in which all school bands and orchestras in New England will be invited to participate, whether or not participating in the contest. A choral contest is also being arranged. For complete information address the Secretary.

Arrange to attend the New England meeting at the Eastern Supervisors' Conference. (Conference dates March 9-11.)

MRS. WILLIAM ARMS FISHER,
President

C. V. BUTTELMAN, Secretary
Room 33, 120 Boylston St.
Boston, Massachusetts

Harmonicas as Stepping-Stones in Music

By MERTON NEVINS

SPEAK the word "mile-stones," and at once the thought turns to distance markers as registering the *passing* (or progressing) over some certain road straight or crooked and running along a line more or less on a level; in apposition, speak the word "stepping-stones" and immediately there is mentally visualized the act of *rising*, ascending from lower levels to greater or lesser heights, yet ever *upwards* — practically, it might be said, the differentiation between the modes of progress as exerted by automobile or aeroplane.

It is not so very many years ago when in America there was but little (certainly not a general) recognition of the mighty moving power of music, its lofty purpose, or its place in the divine economy of creation. Today it is almost universally recognized as a dominating force or factor in all civic and social life: the builder of bridges and a breaker of barriers between human factions, the common leveler of class distinction — in reality, a tonal religion for the people that is open to universal worship by all creeds and nationalities, whether of adolescent or adult age. Pathologically, it also is recognized as a mental stimulant or an emotional sedative.

Mythologically and poetically speaking, we may not believe that Apollo slew Marsyas because of the latter's human temerity in challenging the god of music to a flute contest; that Arion made music with his harp which drew dolphins from the deep and was carried from danger to safety on the back of one of these denizens of ocean depths; that Orpheus with his lute made inanimate mountains, rocks, stones and trees cut capers to music; that "music has power to soothe the savage breast, soften rocks or bend the knotted oak," or that "the man who has no music in himself, nor is not moved by concord of sweet sounds, is fit for treasons, stratagems and spoils" — we may not believe all this, but we do know that nothing so quickly and surely raises the morale of a community and more firmly establishes new and friendlier relations between individuals and groups than does music. And this is particularly true with growing youth — *the basic rock upon which is to be built America's future in music!*

From time too remote to be registered and down to the present era, music has been made the theme for apothosis and rhapsody by its devotees and lovers, but its practicality in moulding young life has been almost entirely ignored until, say in the last two decades. The Pilgrims offered prayers of thanksgiving for their safe landing on an unknown and inhospitable shore and then saluted the new country with music, singing their sacred songs to the moaning accompaniment of wild winds and thunderous "breaking waves" that "dashed high on a stern and rock-bound coast" — a truly titanic musical welcome. It seems significant, too, that the first book printed in America (at Cambridge) was one of music (a collection of hymn tunes), and thus was the seed of music planted in American life.

Although at first rigidly taboo by the earlier settlers, later came the instruments of music — viols, flutes, organ and others — and it is largely through the instrumental voice that today music is gaining a firmer anchorage hold in America by inculcating it in the younger element of the nation. It is only by slow (and at first stumbling) steps that such hold has been gained, but the steps have ever been upwards. The first steps in every endeavor for advancement must of necessity be halting and crude (contrast the restricted crudity of the first Bell telephone with the later breadth of the tele-



ALBERT N. HOXIE

phone which rapidly is reaching perfection), therefore no instrument is too crude to be considered a stepping-stone, if it can be made to produce real music. One such instrument which long has been looked upon as merely a child's crude music-toy, and one which of late has been attaining musical prominence by leaps and bounds rather than steps, is the one-time considered

HUMBLE HARMONICA

This *tuneful* little instrument, which really is a distant relation of the wood-wind family, may be humble in birth and position as compared with some of the haughty scions of that tribe, yet nevertheless it is proving a stepping-stone of great tonal value for climbing to the higher in music because it is *wakening the musical instinct in Young America in almost*

IT was not so long ago that the harmonica was looked upon as a rather insignificant musical toy, yet no one can read the article by Mr. Nevins and consider the work done by Mr. Hoxie with the harmonica in Philadelphia and deny to the harmonica respectful consideration as an important element in young people's music education. It must be remembered that this work with the humble mouth-organ is merely in its infancy and that experience and experiment will reveal new ways of usefulness and practical value for the harmonica. For instance, the so-called "toy symphonies" that are organized in many kindergartens and primary schools for the purpose of encouraging the latent love of music in children could well profit by the inclusion of harmonica sections to furnish the melody, and even the harmony, for the various rhythm effects to which the "Toy Symphony" organizations have hitherto been confined. Participants in these toy symphonies may seem of too tender years to become melody-makers. If this were true it does not apply to modern children; we even heard recently of a two-year old boy who is able to play the harmonica with considerable skill. No less an authority than John Philip Sousa is quoted by the Evansville Courier and Journal of November 14, 1925, in referring to the harmonica contest sponsored by the Kiwanis Club of Evansville, substantially as follows: "I consider a movement of this kind of decided importance. Mastery of the harmonica will lay the foundation of a musical career. The training of the music ear is one of the important things in any musician's life and the harmonica gives this ear training in its simplest form. Harmonica clubs such as are being started may develop players for great orchestras and symphonic bands. Through its simplicity the harmonica will interest youth in music and when he discovers the limitations of the harmonica he will naturally want to reach out for some instrument that will allow him to go farther. The desire for music and the ability to express oneself in it comes at first from its simplest forms." —The Editor.

all parts of the country, and that lifts it from the "humble" class. A small boy, who might be instrument-shy with a larger and heavier music-maker, is given a harmonica, and to his delight instantly finds that he can blow it and produce harmony! That is the first stepping-stone in the ascending music road, and don't forget there is scarcely a living child (boy or girl) that is not born with a latent instinct for climbing and will attempt the second and third steps if helped and guided. Even as a nation of the fully-grown we had to be helped (guided and instructed by precedent) in order to climb up from the earlier "punkin-vine" brand of bands to our superb military band organizations or from little "fiddle-scraping" ensembles to the massive symphonic orchestras. But does that belittle our earlier attempts as "stepping-stones"?

Harmonicas and their playing have become a fad in thousands of schools and playgrounds, particularly in Philadelphia, New York, Milwaukee and Chicago where they seem to be the rage. In the latter cities two harmonica classes have been organized and trained by Mr. James Hartley, himself a "grown-up" player who as a harmonica soloist has charmed thousands of persons that have heard him on vaudeville circuits. Even the great cantatrice, Jenny Lind, was not above exploiting a harmonica soloist during her second touring season in America. In Milwaukee the interest in this little instrument became so widespread that Mr. Hartley formed evening classes for the older people, who probably never before had tried to make music for themselves — surely, that might be called a stepping-stone for adult climbing! In Chicago he organized classes in the Chicago Musical College and the Bush Conservatory of Music as well as in the other schools of lower grades. It is the instrument of instruments in boy and girl scout assemblies and camps, and other boy and girl clubs are "getting the habit." Once awaken the music instinct (inherent in everyone) in these young people and stepping-stones have been cut for them; it then is an easy step from harmonica to saxophone to piano, thence on and up to the more difficult instruments.

Neither is the humble harmonica restricted to individual soloists and school classes, for already it has attained the dignity of being a band instrument. When the great army of American soldiery was in preparation for the World War, there was newspaper talk about an all-harmonica band of 1,000 players to be organized in one of the training camps. Whether or not such a huge harmonica aggregation ever manifested in music the writer of this does not know, but an English war unit did march through London when *en route* for the front, its only marching music being that of an organized band of mouth-organs.

The youngest and latest of harmonica bands, both in point of age and date, is the

SESQUI HARMONICA BAND

This unique organization claims the distinction of being the only officially recognized band of the Philadelphia Sesqui Centennial. It consists of sixty boy harmonicaists (ranging in ages from eight to fifteen years with an average of thirteen), selected from more than 60,000 boy applicants and organized and trained by Mr. Albert N. Hoxie. This unit, which is winning fame from Atlantic to Pacific Coast, is called upon to play for exposition events, and so far the work of these harmonica boys has won plaudits from possibly millions of music-loving people. The band is juvenile in point



PHILADELPHIA HARMONICA BAND UNDER THE LEADERSHIP OF ALBERT N. HOXIE

Mr. Hoxie, a successful Philadelphia business man, organizes and conducts orchestras and bands composed of boys, and as a source of supply for future instrumental players he develops huge bands of harmonica players like the group shown above. Mr. Hoxie's work with the harmonica as the ideal pioneer instrument for the young boy has interested prominent men everywhere. In the above picture, the oval inserts show, reading from left to right, Dr. Russell H. Conwell, Mayor W. Freeland Kendrick, and General Smedley D. Butler, all of whom have become most enthusiastic over Mr. Hoxie's idea and his harmonica bands as a melodious exemplification thereof.

of ages, but adult in the matter of playing and interpreting. It is the pride of Mayor Kendrick, who mainly was responsible for its organizing and largely instrumental in having it selected as the official Sesqui band. The boys were drilled and trained in military rudiments by Lieutenant Smith of the U. S. A., and the band wears a snappy uniform in the official Sesqui colors — light blue, white and gold.

It may be interesting to quote briefly from a lengthy article written by W. J. D. for *The Music Trades* of September 18, 1926. He writes:

"So popular became this band that in late August the Fox Theater (Market and Sixteenth Streets) offered it a week's engagement at a fabulous sum, which money will be used in furthering the activities planned for the near future. Theatrical people in Philadelphia will tell you that few features have attracted the attention and plaudits from such large audiences as has this harmonica band. Capacity audiences greeted the boys at every performance during the entire week.

"The writer went to Philadelphia to hear them at the Fox Theater, but in offering criticism of their act feels inadequate in finding words to convey the praise these boys deserve. Their sense of harmony is astonishing; they played numbers that offered a complete variety in musical repertoire, and did each bit with a skill that one might expect from only professional musicians who have spent years in patient study and practice. They played such well-known numbers as *Under the Double Eagle*, *March*; *Glow Worm*, with beautiful lighting effects shaded to conform with the musical *crescendos* that were cleverly introduced, and in this number, part work was evinced in a truly astounding manner; the 'Sextet' from *Lucia*; popular selection, and *Star and Stripes Forever*, as the finale.

"Following the *Glow Worm* number, Morris Kaplan, a mere wisp of a lad, 'snapped into it,' gracefully took the baton from Conductor Hoxie and led his confreres in *Yes, Sir, That's My Baby* with a peppy rhythm that captivated the entire audience. Fred Sonnen, assistant leader of the band, presented a solo number of

blues that gave evidence of his mastery skill on the harmonica. He introduced notes that strayed from harmonics, intricate scale runs, and a series of tremolos and trills — all giving surprising evidence of what can be blown from the harmonica by a master of the instrument."

MOUTH ORGANS PLAYED FOR PIPE ORGANISTS

The Sesqui-centennial Harmonica Band played before the National Association of Organists at that body's Nineteenth Annual Convention Banquet held in Philadelphia. Of this unique innovation W. J. D. says:

"Conclusive proof of the unequivocal efficacy of the harmonica in guiding a child to a wholesome spirit of musical appreciation, as well as a deep-rooted ability in musical expression, was evidenced very convincingly. While the banquet was going on the youthful harmonicaists stood at attention in an anteroom, listening eagerly to Conductor Hoxie's explanation of the significance of this particular appearance, who said:

"Here are nearly 300 men and women, all musicians — all organists from every part of the United States. They have to be good musicians in order to belong to the Organists' Guild. They are people who are doing much

for music and for humanity. Think what a remarkable thing it is to play a mouth organ in conjunction with one of the finest pipe organs in the world. Now let every boy prove himself a soloist, and let us win new glory for the harmonica."

"This lively mass of school lads, thrilled by the approaching event as they never were thrilled before, entered the banquet hall, and received a thunderous ovation when their program was completed."

At its opening this writing captioned the harmonica as a "Stepping-stone," yet possibly it might better have been classed as a "Music-Elevator" — uplifting its playing devotees and adherents through the floors of the many-storied Temple of Music to such heights as they desire and have the ability and will to ascend. It is not given to all to scale the tonal heights to the very summit, but aspiration is latent within every human being and all may attempt. These aspiring young harmonicaists are attempting, and in view of what has been here written is it not more than probable that the humble harmonica will prove to be the stepping-stone to higher things in music and musical instruments — particularly in the case of the Sesqui Harmonica Band? The answer is self-evident.



BOY SCOUT HARMONICA BAND OF ST. LOUIS, DIRECTED BY FRED SONNEN, FAMOUS HARMONICA VIRTUOSO

A Band That Cannot Hear Itself Play

By FRED HIGH

WHAT will a three months' tour through New England and into Canada mean to a band of twenty-one boys who cannot hear a word, and most of whom can scarcely talk?

To the ordinary professional tired trouper such a trip does not mean one hundredth part as much as it will to the twenty-one boys who come from the Illinois Deaf School and who tour the previously referred to territory for the Swarthmore Chautauqua System from June 1 until September. Think of the value this travel will have for these boys. It is safe to say that they will learn far more while on this trip than they will learn all the rest of the school year.

Then, to think of deaf and mute boys being trained to play musical instruments and trained so well that they are taken on a tour of this kind — not as school boys, but as professional musicians capable of playing with such finish that they need not fear a comparison between their band and any other.

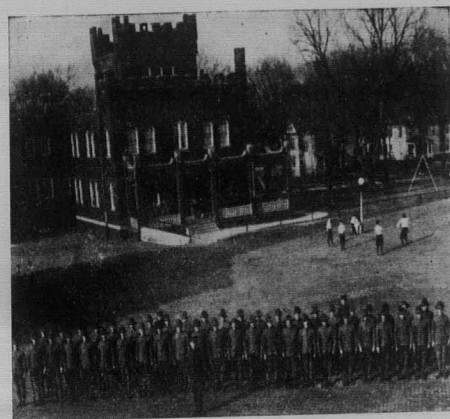
The writer has had a great deal of experience in handling bands and bandmasters, from that grand old lovable master of all bandmen, A. Liberati, to a Calathumpian band. Among all these various sorts of organizations he includes the strange but understandable mystery, the Deaf and Mute Boys' Band, as one of the most interesting. So far as we know, this is the only band of its kind in the world playing all the band parts the same as any band is called upon to play them.

These boys won their professional engagement through the favorable publicity which they received on their visit to the International Kiwanis Convention at Montreal where they were the marvel of the Convention.

AN ASTONISHING PERFORMANCE

Bandmaster Jean Goulet, probably the most noted band leader in Canada, was in charge of Canadian night at the great gathering at Montreal and he was so interested in the visit of the Illinois Deaf Boys' Band that he came to the Convention on the third day and waited two hours just to get a chance to hear the boys play. A special program was immediately arranged for his benefit and the band played several numbers, one of them with this noted impresario directing.

Goulet was unwilling even to believe his own senses of sight and hearing, and like the old lady at the circus who saw her first giraffe and said, "Still, I don't believe that there is such a thing," he said, "I can't comprehend it." But after directing a number, he said, "I'll say this for these boys. They produce better harmony, and play better than many professional bands I have heard and some even I have directed."



ILLINOIS SCHOOL FOR THE DEAF

This picture shows a company of deaf boys who were trained to do military drills to music played by the deaf boys' band described in this article.

There were probably 6,000 Kiwanians at that Convention and they were all enthused with what they saw and heard that band do, and all of them returned home singing the praises of that wonderful organization. Therefore, it is no wonder that they were engaged for a tour over the New England Circuit of the Swarthmore Chautauqua System.

There are probably more than 100,000 members of this service organization organized into about 1,500 Kiwanis clubs in various cities and towns. This means that back of these boys wherever they go will always be found a great organization of well-wishers who will take off their coats if need be to see that these boys are shown every courtesy and given every advantage that is necessary to make their stay as interesting and pleasurable as possible.

Kiwanis is but one of these great organizations that are doing such things as this for underprivileged children. There are in all more than 6,000 clubs such as Rotary, Lions, Executive, Exchange, Optimists, Co-operative, Monarch, Civitan and others.

What was the biggest practical feature of the International Kiwanis Convention recently held at Montreal? Ask any of the delegates who attended that Convention and see if they do not unreservedly say that it was the Illinois School for Deaf Boys' Band, the special feature presented by the Illinois and Eastern Iowa District to the Convention.

But, aside from the fact that here were twenty-one boys, in age from sixteen to twenty-one, all of them stone deaf, and most of them unable to speak a word, playing music that was acceptable to musicians and of the kind that

pleased the public as well, the fact that these boys had so mastered their own difficulties that they could do these things was what most amazed spectators.

HOW DO THEY HEAR?

How do they know when they are in tune? That question must have been asked the writer more than five hundred times during the Convention, and since.

What these boys have missed through their lack of hearing sense they seem able to make up through an infinitely delicate sense of vibration. What we hear, they feel. What is felt and heard is the same thing after it reaches the brain. It is all vibration.

Some better idea of the way this effect is secured can be had if the headpiece of a radio set is placed back of the ear. You can probably hear as well as you do when you place it over the ear proper. Some can hear better and they are not bone-heads either.

Several years ago, the writer was engaged by the Jacksonville, Illinois, Chamber of Commerce to conduct a Greater Community and Better Business Institute there for a week. When he arrived, the secretary, Mr. Harold C. Welch, asked, "Where do you want to talk?"

I replied, "Everywhere there are people." He then asked this question, "Do you want to go to the Insane Asylum?"

I replied, "Yes, if I can go voluntarily. I don't want to be taken there."

A meeting was arranged and when we entered the State Asylum the first man we met came up with a smile, saying, "I know you, Fred, I read your stuff every week."

He was an old-time trouper, and he had a copy of *The Billboard* in his pocket. At that time, I was editor of the Lyceum and Chautauqua Department of that publication.

Then I was asked if I wanted to visit the Blind Institute. I replied, "Yes, we will see what they can see in this week of Civic Evangelization." And we went to that school where we faced the happiest audience it has ever been my pleasure to talk to.

I was then asked if I wanted to visit the Deaf and Dumb School and talk there. I replied, "Yes, I have talked to the latter many times and would be glad to have a chance to talk to the former awhile."

It was during my visit to that state institution that I first saw evidences of an attempt to teach the deaf and mute something about music. Such a thing as a band had not yet come into their vision.

TEACHING THE DEAF TO HEAR

At the time of my visit, there was a young lady who had been trying to get the idea over that music could be introduced to advantage, even as a part of a deaf school curriculum. She had so far succeeded that she was then teaching the children how to distinguish the various tempos. She would change the tempo, playing 2/4, 6/8, 4/4, or what not, and these totally deaf children recognized the change. The way this was done was by having the class gather around the piano and she would play while the children placed their hands on the piano and from the vibration of the wood they could sense the rhythm. She changed the tempo and they would then place it by the vibrations.

Then they removed their hands and were trained to feel the vibrations that came through the floor. They mar hed all over the gymnasium and kept in time by feeling the vibrations that were carried to them through their feet — they could hear better when they were barefooted.

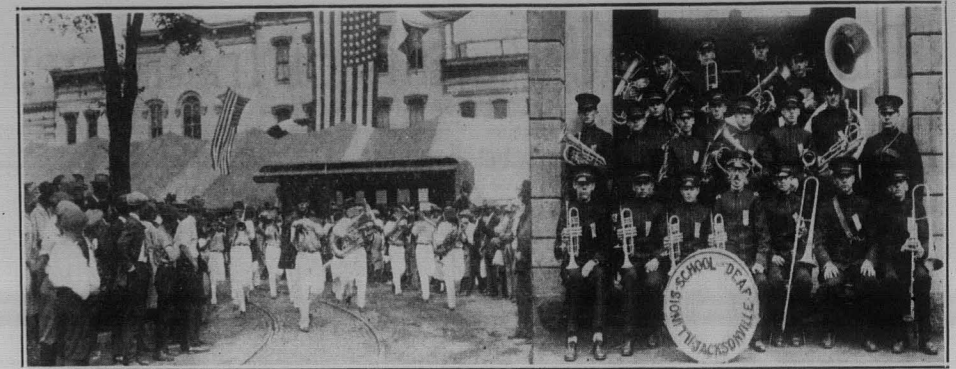
Later, they were taken outdoors and taught to sense the vibrations that passed through the air, and by that means they were enabled to "hear" music without being able to hear. This sensitiveness has been cultivated until it is now almost a new sense with them.

These boys started with baseball bats. They would thump the floor and the vibration registered was called their first lesson in music. Chair rounds and the seats in the halls were then used, and finally a bass drum was purchased and this was used and is still used as the basis of all their training.

Col. O. C. Smith, managing director of the Illinois Deaf School, conceived the idea of organizing the boys into a band — a real brass band. This was in the fall of 1922. A call was sent forth for boys who wanted to join the band. More responses were received than could be taken care of. They were all totally deaf, but they wanted to play some sort of band instrument, this urge was in their soul and not in their system. Mr. Fred G. Fancher, himself "stone" deaf, was engaged to tutor the boys. He knew exactly what to do and how to go about it, for he had organized the deaf boys into a band at the Tennessee State Deaf School.

We have already described how the boys were taught the basis of rhythm; this they learned as "waltz," "two-step," and so forth. But now came the real tug of war. How would they get their various instruments? The legislature was appealed to for an appropriation, but the members with one accord said, "Nothing doing. We would never be able to satisfy our constituents if they were to ask us if we voted the taxpayer's money with which to buy band instruments for deaf and dumb boys?"

But "where there is a will there is a way." Home talent plays and special efforts by various organizations in Jacksonville, where this school is located, provided the instruments, and the



THE BAND LEAVING JACKSONVILLE FOR MONTREAL—AND ANOTHER PICTURE OF THE BAND

first public concert was given. And as a result of that concert, there were more boys than ever clamoring for a place in the band.

KIWANIS BECOMES INTERESTED

Then a big event for the boys came when the fifteen Chicago Kiwanis Clubs brought the band to the big city to play at the Sells Floto Circus when these clubs inaugurated Kiwanis Circus Day by taking 1500 little crippled and orphaned children to the circus, and the Deaf Boys' Band gave a concert in the circus arena. Bandmaster Victor Robinson of the circus band withdrew his band and gave the Deaf Boys' Band the entire concert period.

At the close, he said, "During all my twenty-eight years of circus experience, this is the greatest feat I ever witnessed in a circus arena." The boys were royally entertained in Chicago. They broadcast, attended the Chicago Theater and enjoyed, from seats in the balcony, the great organ played by Jesse Crawford, and the fifty-piece Symphony Orchestra, the big feature of that great cinema program.

Out of this visit to Chicago grew that increased interest that finally culminated in the Illinois and Eastern Iowa District taking this unique organization to Montreal to attend the Kiwanis International Convention where they were the hit of that great gathering.

And now comes a tour of New England and Eastern Canada which will be but the beginning of a new interest in these boys and what they are doing.

The writer was in charge of these boys, directed their appearances, and was with them all during their stay at Montreal, and can say unhesitatingly that they are the best behaved set of young men, as a group and as individuals, that he ever handled. They won the respect as well as the applause of everyone who saw them and heard them. They deserved to win. It was a genuine pleasure to work for them and with them and it is a greater pleasure to know that they are now able to take their place upon the Chautauqua platform as a professional organization and act the part of earners as well as entertainers.

Eastern Music Supervisors' Conference, Worcester, March 9-11

THE significant progress of music instruction in the modern American public school system is undoubtedly reflected by the importance of the various supervisors' conferences being held this spring, and by the extensive programs which have been planned for these conventions. Certainly not the least significant of these conferences is that of the Eastern Music Supervisors which is to be held March 9, 10, 11, in Worcester, Mass., with the Hotel Bancroft as headquarters.

Doctor Victor L. F. Rebmann, the president of the Eastern Supervisors' Association and also music supervisor in the public schools of Yonkers, New York, has arranged a program of unusual excellence and interest, one that should insure the not-to-be-interfered-with and enthusiastic attendance of every music supervisor in the eastern district. Every one of the three days during which the convention is in session is packed full of helpful conferences, inspiring programs and similar events of noteworthy value to the followers of music and education. The program (printed in full in our February issue) lists a most impressive galaxy of headlines in their respective branches of music, education and public affairs.

STOESSSEL AND THE WORCESTER CHORUS

Professor Albert Stoessel, director of the Worcester Festival Chorus and of the New York Oratorio Society, and a conductor and composer of international prominence, is conducting the Worcester Festival Chorus in a most inviting program on the evening of March 11. Chorales and choruses by Bach, Handel and Brahms will be given and the program closes with the Finale from the second act of Verdi's *Aida*. Professor Stoessel appears in two groups of violin solos, one group consisting entirely of his own compositions, and in addition Miss Florence McGuinness presents a group of soprano solos.

During the afternoon of each day of the Conference Professor Stoessel conducts a choral assembly composed of the assembled supervisors. Then at 2.30 P. M., March 10, George H. Gartlan, director of music in the public schools of New York City gives an address on *Music as a Background to Education*.

On the afternoon of the first day of the Conference, March 9, an address will be given to the Conference members by Dr. Ashley D. Leavitt of Boston. Doctor Leavitt is the minister in one of the leading churches in Brookline, President of the Boston Federation of Churches, and an orator of unusual brilliance and mentality. Nathan

Haskell Dole, also of Boston, and a man whose lightest word and thought in connection with things musical is accorded national attention and consideration, gives an address during the afternoon of the 11th in commemoration of the one hundredth anniversary of Beethoven's death. Station WTIC, maintained by the Travelers' Insurance Company, Hartford, broadcasts the program of 10.40 A. M., March 9, this program being adapted to demonstrate the teaching of music appreciation in the public schools.

MANY HEADLINES ON THE BILL

At 3.45 on the afternoon of the tenth, Herbert Witherston, President of the Chicago College of Music, who has a national reputation as one of the great American singers and teachers of the twentieth century with a most enviable record in opera, concert and oratorio work, gives an address on *The Power of Music in the Development of the Child and Ethics of the Musical Profession*.

At 1.30 on the afternoon of March 11 Doctor Edward Howard Griggs of New York City, a lecturer of national reputation and a most eloquent orator and cogent thinker on things esthetic and artistic, gives an address upon *Music's Meaning for Humanity*. At 3.30, the same afternoon, the High School Band and Orchestra of Worcester with a chorus of one hundred voices under the direction of Charles L. Rice presents *Spring Cometh*.

The banquet at 7.00 on the evening of March 11 brings the conference to a brilliant close. Franklin Dunham of New York City is the toastmaster in charge of the banquet program and Thomas A. Daly, Philadelphia, editor, author, and lecturer of wide reputation, and particularly famous for his many excellent poems in Irish and Italian-American dialect, gives the main address of the evening on the subject of *Music and Words*. Charles Rasley, tenor soloist of the Park Avenue Baptist Church, and formerly leading man in the *Student Prince* Company and a native of Worcester, will appear in vocal numbers during the banquet program. These are, of course, merely the highlights in a program that is remarkable for its extent and excellence.

The public schools of Worcester will be visited several times and furnish a practical exemplification of various moot points in musical pedagogy. Manufacturers and publishers have extensive exhibits in the Hotel. There will be interesting Round Table discussions on important topics, conducted by various supervisor members of the

Conference and visiting notables. These Round Table discussions cover such significant topics as the *Competition Festival*, discussed by Mrs. William Arms Fisher, and *Instrumental Music and its Relation to the Curriculum*, Norval L. Church, New York City. Other subjects to be considered include the changing of conceptions regarding instrumental instruction; how the general musician can become an instrumental teacher; the fitting of instrumental music into the school day; the significance of school instrumental music for later use in college life and thereafter; instrumental music in its relation to school morale; the value of radio in the teaching of music appreciation; music's place in the junior high school; vocal work in classes, assemblies, and activities outside school; a consideration of junior high school music from the standpoint of the student; the use of tests and measurements in music education; etc., etc.

AND MORE ROUND TABLES

The Association of Music Exhibitors with C. C. Birchard as President, and Franklin Dunham as Vice-President on the morning of the last day of the Conference conduct a Round Table discussion devoted to the consideration of *The Supervisor's Indebtedness to Conventions*; *The National Bureau for Advancement of Music and Its Relation to the Supervisor*; and *The School Salesman of Today*. In addition school glee clubs and choruses will be discussed at this time, and such other significant subjects as the relationship of the music supervisor to the grade teacher, starting with nothing and building up a complete music department, and the possibilities of instrumental instruction in the small high school.

There will be musical programs given by many school groups during the course of the Conference and each day will close with community singing in the Hotel lobby by the supervisors, a feature that has become a unique characteristic of all Supervisors' Conferences.

On the program for the evening of March 9, Mr. C. V. Buttelman, Secretary of the New England Festival Association, will discuss the work of the Festival Association and its connection with music supervisors' interests, illustrating this discussion with moving pictures taken during the last Festival in Boston.

It would be hard to contrive a more interesting and attractive program, and impossible to imagine a visitor or delegate who would not secure from his or her attendance a maximum of enjoyment, inspiration and practical instruction.



EVERY PLAYER IN THIS BAND IS DEAF, AND MOST OF THEM ARE MUTES

Products and Results of Instrumental Music Classes

EDUCATORS and school officials of the United States are rapidly coming to realize it is as much their duty to give the child a competent education in music in the schools, which are supported by public taxes, as it is to teach them literature, science, history or art to say nothing of German, Latin, French, Greek and Spanish.



CLARENCE BYRN

Superintendents and school boards have been brought to realize this fact through the ever-growing demand for musical instruction in school time from pupils and parents alike. The Parent-Teacher Associations are doing a great work towards enlightening school officials in regard to the needs of their children.

The situation may no longer be expressed, "Music vs. the State." Instead, there is a genuine spirit of camaraderie between public officials and school musical organizations.

CANADIAN SETTLER WANTS VOCATIONAL MUSIC
As indicative of the widespread and ever-growing desire for music within the curriculum, I quote the following letter from Didsbury, Alberta, Canada.

January 12, 1927
Director Music Dept. Cass Tech. High School, Detroit.
Dear Sir:—As a reader of JACOBS' ORCHESTRA MONTHLY I am very much interested in your class instruction in Orchestra Instruments. Any information regarding your school I would appreciate very much. As Canadians we are not conversant, perhaps, with your High School work, etc. In some of our outlying districts we are handicapped in having our young folks who are musically inclined get into a proper musical atmosphere and this is what appeals to me in your school, as outlined in the January Number (1927) of JACOBS' ORCHESTRA MONTHLY.

We have a girl, now 14 years, two years in High School, six years on private piano instruction and she shows some talent for music. Do you accept outside students? If so, any information will be very much appreciated. If not, can you direct me to a similar institution where such advantages are to be had?
Yours sincerely,
SETTLER, Alberta.

PUBLIC SCHOOLS OPEN TO ALL
Our music department is open to any citizen of Detroit.

Concerning the admission of non-citizens — it is of course, a necessary policy of all municipalities to use the educational budget voted by their taxpayers primarily to educate their own citizens, and their children. We have estimated the average per capita cost of educating each child. Co-operative organization and bargaining reduces the cost of public education very materially. It is not the purpose of the public schools to make money by charging outsiders tuition, and outsiders are welcomed at a very nominal tuition — just enough to cover the estimated expense of their addition at per capita rate, except in places where the school buildings or classes are overcrowded. It then becomes necessary to give children of citizens first consideration.

ENVIRONMENT
I am happy to note that Settler, Alberta, appreciates the value of environment in the teaching of music. An inspiring and vibrant musical environment is one of the many wholesome products of group instruction in instrumental music. We have already mentioned in this column the competitive element and the gregarious or gang spirit associated with class instruction which is so potent when properly directed. When we are able to assemble together under one head, groups of daily classes in all instruments, and supplement them with orchestra, band, vocal and chamber music

**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 an exclusive monthly feature of JACOBS' ORCHESTRA-BAND MONTHLY and MELODY. 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.

rehearsals, we are able to create and maintain an atmosphere of ceaseless activity and an endeavor towards ACHIEVEMENT and CO-OPERATION, which sinks deep into the conscious and subconscious mind of the child and impels him continually to his highest motivation. On the other hand, as Maddy and Giddings put it, in their *Instrumental Technique for Orchestra and Band*, "The pupil of the private teacher works alone, in solitary confinement," and the wide gap between the possibilities of the child and the perfect rendition of scales and exercises which the private teacher demands, more often than not, soon results in discouragement and discontinuance of lessons.

MISTAKES AND HABITS
In a letter which appeared in the February issues of the Jacobs' Magazine, Mr. Alvin C. White of Toronto, Canada, says concerning class instruction in instrumental music, "It is impossible for a teacher to catch every mistake of every pupil when they are all playing together in class." He says, "Pupils under class instruction easily acquire bad habits." I urge every reader of this column to study his letter earnestly, with an open mind and a determination to glean all possible benefits from his several pointed and well taken criticisms.

In properly managed class instruction, the entire group should not play together all of the time. As I have stated before in this column, a resourceful class teacher will shift continuously and frequently back and forth from group to individual emphasis and vice versa.

STIMULATION — SUGGESTION — FREEDOM OF ACTION

To my way of thinking, teachers usually *TEACH TOO MUCH*. The teacher should *suggest, stimulate and inspire*. The child must *learn*, and mainly through trial and error, what is best. A talented child will master almost any technical difficulty providing we can lead him to want to, badly enough, and give him sufficient freedom of action and a minimum of essential direction and supervision. It is not necessary nor even advisable for the teacher to try to hear all mistakes. It is confusing and injurious to the child to point out too many mistakes at any one time *individual auditions* should be *frequent and short*. As to acquiring of bad habits, the usual private lesson is forty-five minutes **LONG** and **d-r-e-a-r-y** — and the ordinary child is never really interested and attentive beyond the first fifteen or twenty minutes. After each private lesson the pupil usually has a whole week away from his teacher in which to make all the old and many new mis-

takes. In the instrumental class plan we can check daily the most injurious tendencies of each student, and suggest corrective exercises and studies.

I wish at this time to publicly thank Mr. White for his efforts in our behalf. None of us claim to have arrived at perfection in utilizing the many opportunities and advantages of class instruction, but already this one big fact stands unmistakably forth: **IT WORKS!**

**CONSTRUCTIVE THINKING AND CRITICISM
NECESSARY**

There is so much yet to be done in educating and preparing the PUBLIC to appreciate and support instrumental music in the schools that we must be constantly alert lest we fall into a rut and become satisfied with altogether inadequate methods and courses of study. In this regard it should be easy for us to understand that our severest critics are our best friends. They keep us aware of our shortcomings. Pitiless publicity will be helpful. It will keep us thinking and prevent our becoming mental fossils. Lay on, McDuff!

**NEW YORK TEACHER APPROVES
INSTRUMENTAL CLASS PLAN**

I present, herewith, a letter from Mrs. Isabelle Spiller, New York City, who is at present teaching instrumental music in classes, and a communication intended as further discussion of Mr. Burt R. Dakin's interrogatory letter which appeared in the November issues of the Jacobs publications. May we have many more such direct and cordial messages from the field.

January 8, 1927
JACOBS' ORCHESTRA MONTHLY, Boston, Mass.
My dear Mr. Byrn:— After sending for the JACOBS' ORCHESTRA MONTHLY for the music of *The Boston Cadets*, I found many interesting articles. As I am engaged in teaching instrumental music in class I was particularly interested in your department. I am enclosing a reply to Mr. Burt R. Dakin, Warren, O. I hope I have not missed many of your articles, but assure you I will not miss any from now on.
MRS. ISABELE SPILLER.

Mr. Burt R. Dakin, Warren, Ohio.
My dear Mr. Dakin:— Your letter in the Nov. 1926, JACOBS' ORCHESTRA MONTHLY, read, and I have tried, below, to give you a few ideas concerning class instruction. Just as English is taught in classes, so may musical instruments be taught. Music is the only subject in which you can teach so many different things and get good results. Class instruction is somewhat new. Naturally, in introducing a new subject one wants to know "why" and see "how." For a private teacher your observation is wonderful, as you see how interestingly it is done.

I will give you my idea about a class of violins, saxophone and banjos.
We will suppose it is a beginning class.
Show children how to tune violins and banjos (both are tuned in fifths). Demonstrate manner of holding violin and bow and banjo and plectrum and have children imitate. Violin strings are E, A, D, G; Banjo A, D, G, C.
We will say we have a C saxophone. Show reed and explain about tuning and how to hold instrument and adjust strap. Have them blow into saxophone with two fingers of the left hand down to make the sound of "A."
Demonstrate down and up bow on A string of violin. Pupils imitate.
Demonstrate down and up with plectrum on banjo on A string (markings for bow and plectrum are the same). Pupils imitate.
Have all play together for four counts. (Whole notes.) Proceed in this manner for four or five tones of the scale, giving each instrument the fingering for the new note. Introduce a simple melody such as *Merrily we Roll Along*. Interest is aroused and details can be worked out. Position, tuning, bowing, etc., is criticized by teacher and pupil.

Those who grasp their work readily can be used to help the less fortunate ones, where there are mixed classes containing different grades. This work can be carried on from the elementary stage to symphony.

I hope this will give you a small idea about class instruction. There is so much good to be said about it. I hope you will have an opportunity to observe it, and then introduce it in your studio and enjoy it.
ISABELE SPILLER,
New York City

CASS TECHNICAL HIGH SCHOOL - DETROIT, MICH.
GRADUATES, FOUR YEAR VOCATIONAL MUSIC COURSE.

CLARENCE BYRN
HEAD OF MUSIC DEPT.

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PRINCIPAL

E. G. ALLEN
ASST. PRINCIPAL

SHERMAN HARR
PERCUSSION, X-YLOPHONE, TELEPHONE VOICE & PIANO

HAROLD VAID
PERCUSSION, X-YLOPHONE, MARITONE, VOICE & PIANO

ROBERT WELSH
ONE VCL. VIOLIN, CLARINET, SAXOPHONE, TRUMPET, TUBA, BASS DRUM, CONDUCTING & ARRANGING

OWEN LAWRENCE
CONDUCTOR, STRANGLING, FLUTE, VOICE, PIANO, ACCOMPANYING, TROMBONE, TRUMPETS

GEORGE SHUNK
PIANO, VOICE, CELLO & FLUTE

LYON HEWLAND
PIANO, WIND, PIANO, CELLO, VIOLIN & VOICE

WILLIAM HELLSTEIN
VIOLIN, VIOLA, STRINGS, BASS, WIND, PIANO, PIANO, VOICE, PIANO, VOICE & PIANO

FLORA SWARY
CELLO, PIANO, HARP, FLUTE & VOICE

BELLA BITTEN
PIANO, HARP, VOICE, ACCOMPANYING, & FLUTE

NEWT CARLSON
ONE CLARINET, BASSOON, WIND, PIANO, VOICE & PIANO

HOWARD ROSSER
WINDS, VIOLA, CLARINET, SAXOPHONE, VOICE & PIANO

MILDRED DENNEY
CELLO, FLUTE, PIANO & VOICE

RUTH SCHLIZ
VOICE, PIANO, HARP, OBOE & VIOLIN

EDNA ROYE
PIANO, VOICE, CELLO & FLUTE

MAMA WUNDERPEL
PIANO, VOICE, OBOE, CELLO & VIOLIN

OSCAR LA GARNEY
CELLO, WIND, PIANO, CLARINET, TRUMPET, TROMBONE, VOICE & PIANO

ARTHUR HARRINGTON
TROMBONE, WINDS, VIOLA, CLARINET, SAXOPHONE, VOICE & PIANO

PHILBERT HARGRAVE
FLUTE, VOICE, CONDUCTING & ARRANGING

JEAN PEICK
FLUTE, CELLO, PIANO & VOICE

FLORENCE GRABER
PIANO, CLARINET, CELLO, HARP, VOICE & ACCOMPANYING

WALTER WELKE
TROMBONE, SAXITONE, VOICE, WIND PIANO, CELLO & PIANO

GRACE KNEER
PIANO, VOICE, FLUTE, OBOE, CLARINET, BASSOON & VIOLIN

EVELYN FRISK
FLUTE, VOICE, CELLO, OBOE & PIANO

EMERSON SALLMER
TROMBONE, BASSOON, CLARINET, WIND PIANO, VOICE & PIANO

BERLYN ALVEY
BASSOON, X-YLOPHONE, VOICE, PIANO, CELLO & PIANO

IRVING W. BOBEL
PIANO, CLARINET, VIOLIN & VOICE

VIRGIN HARR
WIND, PIANO, VOICE, PIANO, VOICE & PIANO

Direct Results of Class Instruction in Music

ABOVE are pictured the first twenty-eight graduates of Detroit's Four-Year Vocational Music Course, which is founded upon and maintained through class instruction in all branches of music. Beneath each photograph is indicated the time of graduation and the several different instruments and subjects in which the student specialized, the principal specialty coming first. Besides the usual theoretical subjects, you will note that each student is required to study a minimum of one string instrument, one wind instrument, voice and piano. Some study several additional instruments, and all are required to attend daily ensemble rehearsals for at least two of the required four years. Since this picture was assembled twelve other students have graduated and eighteen more will graduate with the coming June class. Throughout the four years each student will average at least four hours musical activity every day WITHIN SCHOOL TIME. Many of our students become so proficient on their instruments that they join the Musicians' Union and take up professional music before graduating. Out of the Cass Technical High School Band and Orchestra FORTY-FIVE BOYS AND ONE GIRL HAVE BECOME MEMBERS OF THE AMERICAN FEDERATION OF MUSICIANS within the last five years. Nineteen others have become teachers of public school music. Not more than two of these students would have become professional musicians had they not passed through this intensive musical training and routine. Their joint salaries for this year amount to one hundred fifty-three thousand, six hundred seventy dollars, \$153,670. The demand for their services is continually growing and it is always greater than we can supply. *Class Instruction in Music is Popular — It Is Economical — and, furthermore, IT WORKS.*

Another YORK Triumph

Now—a Perfect "D" and lower register on the York Tenor Saxophone

That "wolf D" on the tenor saxophone has been conquered at last! No more "sour" lower register! No longer need the musician dread the "middle D."

By a new and exclusive feature, developed by our experts after months of tireless experimentation, the student as well as the artist can obtain perfect pitch and beautiful full tone through the entire range. This is positively what you have needed—what musicians have been waiting for, what the instrument makers have been trying to give you. This improvement represents the most successful advanced step in saxophone construction in many years.

How the York Tone Clarifier Works!

Look at the illustration and you will understand how this improvement has been accomplished. No. 1, is the octave hole for the upper register; No. 2, for the middle and lower registers. With this customary arrangement the lower register always has been faulty in pitch and tone quality.

By placing No. 2 octave hole lower on the body, however, York corrected the faultiness of the lower register but impaired the notes above the "middle D."

So, York built an instrument with a *third octave hole*—a hole that is placed in the scientifically right spot, a hole that *works automatically* with the lower register, works perfectly, permits perfect pitch and full volume—and remains closed *automatically* when notes above "middle D" are produced. Then the regular octave holes begin to function and the performer has a complete scale without a "wolf" and without a fear.

Completely Automatic—No New Fingering

Isn't it simple? Isn't it a boom to the professional as well as the beginner? You will not be satisfied until you see this new instrument, until you have tried it out and proved the claims we make and know to be true.

There is no trick fingering, nothing new to learn. Play your new York Tenor Sax the way you wish. You will find everything the same except that the third, or lower register octave will be working automatically every time you sound a lower register note from middle D down. You can't get away from it! It's automatic action.

Don't fail to see this new instrument now! Play a few scales on it, or try it out on the job. Everyone who has seen it, or even heard of it is enthusiastic over the possibilities of this innovation. And you, too, will be convinced that here, at last, is a perfect tenor saxophone—an instrument worthy of the respect and admiration of the most critical musical ear. And the new Sax is now ready. See one! Play it! Listen to it!

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A Professional Musician's View of School Music

An Interview with
Fred E. Waters, Bandmaster



FRED E. WATERS

MUSIC and Youth! Youth and Music! Each a responsive attribute to the other! Because of so much that of late has appeared in this magazine concerning music in the public schools, it might seem that about everything sayable had been said regarding this theme, yet there still are left unsaid many things relative to so vitally important a matter as the instilling into adolescent mind the love and understanding of music as an active quality which may leaven the entire future of adult life — its mental poise and material moving.

For the most part, that which so far has appeared in these columns relating to the matter of school music has emanated from those who are more or less intimately or immediately concerned with public educational affairs, but this latest expression of views comes in the nature of an interview from a man who is actively affiliated with another branch of the music field. The expression comes from Mr. Fred E. Waters of Elkhart, Indiana, who is a professional band instrumentalist, a band organizer and director, and also closely connected with one of the great firms engaged in the manufacture of band instruments.

Mr. Waters, therefore, approaches the question of the benefits from teaching music in the public schools from the viewpoint of practically an "outsider," insofar as any direct connection with school music work as supervisor or instructor is concerned, yet he speaks from the viewpoint of the cultural as contrasted with the material (physical and financial) benefits, a view which naturally lends added interest to his expression of opinion.

THE CULTURAL IN MUSIC

Speaking of the advancement which has been made by adding music as a part of the regular school curriculum, and bearing first upon its cultural side, Mr. Waters states:

"The tremendous progress made in the teaching of music in the public schools during the past few years clearly indicates the attitude of educators, inasmuch as showing they appreciate the fact that music is a co-ordinating factor that bears directly on the social life of our youth in direct articulation with intellectual existence. It is based on a correct scientific knowledge of the child mind, and forms the basis for practically all study in relation to cultural life. Music in the public schools is no longer considered a pastime or an amusement to divert from the academic subjects, but is now as much a part of the child's education as are English, mathematics, history or whatever other subjects taught today, and plays a very important part in both cultural and material life."

To further accentuate the cultural effect of music study, Mr. Waters quoted from an article on *The Value of Musical Training to Children in the Public Schools of America* by

Mr. George H. Gartlan (Director of Music in the public schools of Greater New York), in which this well-known educator states: "As an educational subject, music stands far above the practical things in life because it is a true philosophy, and true philosophy recognizes the fact that every art rests upon a scientific basis."

As illustrating music's effect upon both the cultural and the material, he also quoted from an article dedicated to the "Children of America," *Music and Childhood*, by Mr. Josef Hofmann, in which this noted pianist said: "Music is being enjoyed by millions today who never had any opportunity to enjoy it a decade ago. It has taken a far more important place in the child's education, which is as it should be if education is to fulfill its one great function — preparation for life."

Mr. Waters then expressed his views upon the

MATERIAL BENEFITS OF MUSIC

"Much has been said regarding the value of music to cultural life, but not enough has been said concerning its value to material living. Therefore, let us consider music from that viewpoint and see if we can prove its value, or find sufficient reason for its being adopted as a

regular academic subject in the public schools.

"There is nothing that so develops the alertness of one's mind, as does the study of music; it develops strict precision with prompt decision, as well as punctuality, and because of such development, students achieve a better standing on other subjects. This was shown by a recent test in the Senior and Junior High schools of Springfield, Missouri, wherein are enrolled 3,478 students, whose parents represent almost every walk in life. This test brought out the fact that students who were engaged in the study of music ranked from three to six points higher than did others not so engaged. This result proves conclusively that such training — a training wherein the mind, eyes, ears and hands all co-ordinate — has a far-reaching effect, not only upon the subject of music itself but on all subjects taught in the entire schools, thereby making the material benefit at once evident.

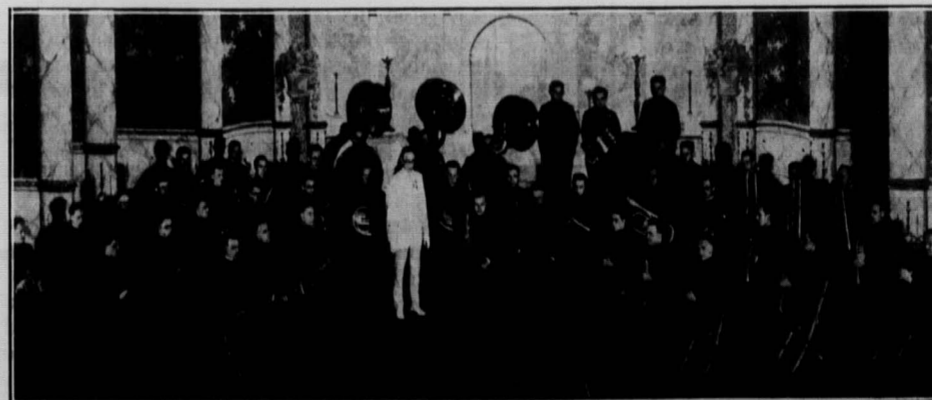
"Another evidence of the material benefit to be derived from the study of music is that a boy so engaged is seldom found loafing on the street, or loitering in back alleys taking a post-graduate course in shooting craps or smoking cigarettes. Rather is he usually found spending the most of his spare time in practice, which not only is developing him artistically and intellectually, but physically as well."

In opposition, he cited as a concrete example an instance that recently occurred in an Eastern juvenile court for delinquents, where out of eighty-four children who were brought before the justice of juvenile delinquency only four evinced any love or fondness for music. Mr. Waters stated thus: "In my opinion, the presiding justice reached a rather forceful conclusion when he declared, 'If the schools in the United States prepared children for their hours of leisure one-half as well as they train them for business, there would be less need for children's courts.'"

Mr. Waters continued:

"To further prove the material benefits that are to be gained from the study of music in the schools let us trace it through the ascending grades, starting with youngsters in the seventh and eighth grades of what is sometimes called the Junior High School. Any one of these boys and girls is very glad to play a band or orchestra instrument in the school organization — not only because of the educational opportunities presented (cultural), but also for the prestige and distinction gained from being a member (material). When they reach the high school proper they already have received their elementary training and are then ready for the more advanced work in this line, which of course should be in keeping with other high school studies and activities. At the end of the high school course they will be well-developed musicians who have had correct training from the beginning and, consequently, are well grounded in ensemble playing. And this brings us to the college.

"Nearly every one of these institutions supports its individual band, and a great many of them give tuition to students who can play an instrument in it; others offer part tuition, while still others present various inducements to the new students who can fill the vacancies in the ranks left by retiring students who have completed their college course. Therefore, the education in music gained through the public schools is of material benefit at such time in helping to secure further education; all colleges use their own bands for such public functions as football, baseball, field day, track meets, etc., none of which is complete without music, and please note that the music training is now paying financial dividends in



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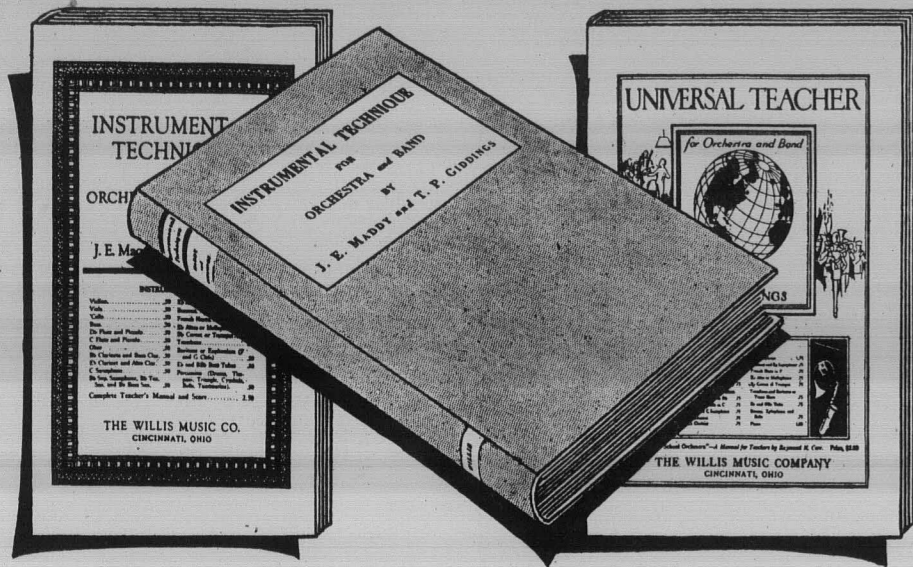
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MUSIC AND INDUSTRY

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In the opening of this story Mr. Waters was referred to as an "outsider"—that is, a man deeply interested in, yet not intimately connected with, the teaching of music in the schools. The following brief biographical sketch will explain why the term was used.

ABOUT MR. WATERS AND HIS WORK

Fred E. Waters was born in Evansport, Ohio, on November 4, 1881, which gives him a margin of five years before reaching the half-century mark—the point which generally is considered as beginning in the primary grade of "old." Of himself he says: "As far back as I can remember I was very fond of music, and as a child would run five miles to listen to a country band play one tune. At one time I played a fiddle by ear, also an old rotary-valve trombone by the same method. Unfortunately my parents were poor and could not afford to educate me in music, therefore it was necessary that proper study of the art be postponed until such time that I could provide it for myself."

Young Waters' first opportunity came in 1897 at Stryker, Ohio, where for a short time he studied the cornet. In 1899 he located at Elkhart, Indiana, and in 1900 again took up the study of music, this time selecting the trombone as his instrument, which he studied under Mr. James P. Boyer at the Conn Conservatory of Music until that institution closed. He then continued his studies under various teachers while playing with different bands and orchestras, and finally joined the Lake Shore Band, of which he was made manager. At the suggestion of Mr. P. V. Olker, then the director of the band, Waters took up the study of instrumentation, interpretation and conducting under the tuition of his director, and after completing this course entered upon a similar one at the Siegel-Myers School in Chicago.

In 1905 he became a director of the Lake Shore Band (afterwards reorganized as the Waters' Concert Band), which played a greater number of engagements during the first season under his direction than ever before in its band existence, and in recognition of this he was presented a gold medal by the members of his organization. He continued as director of this band until 1912 when he resigned to organize a professional concert band, and again was the recipient of a gold medal from the members as an appreciation of his work. He then organized the projected Waters' Concert Band.

This band was a professional organization that played shows, fairs, parks and Chautauquas from the spring of 1912 to the fall of 1917, touring the Middle West, South, Northwest and Western Canada. Its last professional engagement was played at Macon, Georgia, on November 10, 1917, and for the third time Bandmaster Waters was "gold-medaled" by his appreciative bandsmen. He then returned to Elkhart (practically his home and headquarters since 1899) and accepted a position in the Sales and Service Division of C. G. Conn, Ltd., which he still occupies. Mr. Waters is present conductor of the Wakarusa Municipal Band, a berth which he has held since 1917, and has recently resigned from the conductorship of the Mishawaka Rubber and Woolen Company Industrial Band, which had commanded a part of his time and attention for the past four years. To round out his story, a few words may not be inappropriate at this point concerning the

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Continued on page 22



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The Photoplay Organist and Pianist

By L. G. DEL CASTILLO

THE repercussion to date of Mr. Ballou's broadside on the use of piano solo rather than piano accompaniments consists of further rebuttal by Mr. Forrest Gregory in amplification of my own remarks on the keys involved. Mr. Gregory, like myself, found that the key of G had been grossly maligned, and analyzed the show he was playing at the time, with the following results:

Picture score: Eb, 5; Bb, 4; F, 3; G, 3; A, 2; D, 2; D minor, 2; G minor, 1; E, 1; Ab, 1.

Vaudeville (six acts): D, 5; Eb, 5; F, 4; G, 4; Bb, 3; Ab, 2; C, 2; A, 1; A minor, 1; Gb, 1.



L. G. DEL CASTILLO

Mr. Gregory calls attention to the G, vaudeville number, "which sure steps along; one either gets it quickly or not at all!" He points out further that orchestral transcriptions necessitate frequent changes of key for the benefit of the transposing instructions, and suggests that if his brother-in-misery, Mr. Ballou, objects to G it would be good practice to transpose them to whatever key he prefers, — a pitiless sentence, I am inclined to think!

THE ATTACK

Mr. Ballou, in the meantime, has brought up the reserves, and by shifting his ground somewhat from the weak line of attack battered above has considerably strengthened his position on a new salient. Unfortunately he has requested me not to print any of it, because he wants to save up his ammunition and perfect his trajectory or something before the next engagement. "I will not ask for any more of your time at present, but beg leave to state that my article was merely a preliminary skirmish and that the 75s are just behind the trees. When the autumn leaves turn green again, a loud bang will be heard and the big parade will be off (or on). For the present my 75s need polishing up, and the leaves are not thick enough to dodge fruit."

I trust Brother Ballou will not accuse me of keeping the letter of the law and breaking the spirit if I summarize the points in his letter and comment on them. As a matter of fact it should make his approaching bombardment the more accurate through a better knowledge of the enemy's position. I want to demonstrate that while his new front looks impressive, there is a good deal of camouflage in it, and portions of his ammunition are duds. At the same time he has unearthed some weaknesses of my own argument which I will proceed to cheerfully abandon.

Thus he starts with an attack on one of my points "which delivered a tremendous wallop at nothing in particular." He presents the point that the wider range of piano accompaniments, even if granted, has nothing to do with the case, because he looks with horror on the idea of discarding what cannot be found in piano solo parts. But as a matter of fact there are, *sezze*, hundreds of poor but worthy piano pieces for every one written for orchestra. If the lone player would take advantage of this scope his programs would be more varied, instead of which the complainant, Ballou, finds himself forced to listen to "the same old cheesy chestnuts played *ad nauseum* from South Boston to Cicero."

Second, he is frankly astounded, amazed, surprised and perplexed that I should claim that piano solo parts are harder for an organist than

piano accompaniments. He believes he has a closer contact with the average player's standards, and he finds that the consensus of opinion is that the piano solo is generally easier, and is played more accurately whereas the accompaniment is faked.

Third, and here I take the liberty of presenting his case even better than he does himself, the piano solos are arranged in keys to lie easily for the hands, whereas the orchestrations are changed for the benefit of the instrumentalists.

Miscellaneous, he objects to a four-inch coupler instead of a four-foot coupler (we'll blame that on the linotype), and ends by giving examples to prove that the cost of the two kinds of music is about the same.

THE DEFENSE

Let me re-align my position, and abandon the plea of a wider range of piano accompaniments, just as the enemy has abandoned his attack on the key of G. Instead of arguing that piano accompaniments have a wider range than piano solos, I am going to plead instead that they are *more than wide enough*. Any musician who buys all the worth-while literature of this nature will have so much music that he will never have to confine himself to a dreary rotation of [cheesy chestnuts]. What he will have is a large and varied repertoire which will be of great practical value to him at that time when, sooner or later, he is obliged to play at sight with an orchestra. If he has built up his library otherwise, his initiation to orchestral routine which is bound to occur at some time in every photoplayer's experience, will be embarrassing. Many numbers will be Greek to him, and many others Anathema, as his fingers try to break their old habits and play familiar numbers in unfamiliar keys.

And even when an organist doesn't have to actually play with the orchestra, it is an asset to be familiar with the same run of stuff, for cuing, picking up, and talking the same musical language. As to the difference in price, I may be wrong. I haven't looked it up. My impression was that orchestral accompaniments averaged some ten to fifteen cents cheaper than piano solo music.

But as to the piano solo parts being more practical for the organist than the piano accompaniments, there I have stronger convictions. It may be true, as Mr. Ballou charges, that he gets the average player's point of view better than I do. Nevertheless, I have done considerable teaching, and expect to do a lot more (adv.), and I have consequently had a good deal of experience in knowing how the average player tackles a piece of music. I assume now that we are talking about organists. Of course the pianist will find piano solo parts unquestionably better. In his case the only reason for using the accompaniments would be that given above, to familiarize himself with the literature he would have to use when playing with orchestra. And that, to digress slightly, is no small advantage. The most valuable orchestral pianist is the one who can not only play at sight and fill in as necessary the parts placed before him, but is "fly" and at ease enough to pick up any cued notes that the orchestra misses.

But as to the organist. The question of

accurate note for note playing should not enter the discussion any more for piano solo parts than for accompaniments. In each case the organist is making a sight transcription for the organ. The only difference is that in the case of the accompaniment the transcription *has already been partly made for him*. The initial difficulty with piano music is that it is written for a mono-voiced instrument. The only variation in tone color is that of touch, and therefore the various voices are all written in together, — melody, chords, counterpoint, and bass. The organist needs disentangle this jumble, separate the solo voices and the bass, alter the chord positions, and devise ways to bring out the various contrapuntal passages and still keep everything clean. If he attempts to play piano solo music on the organ just as written, he is most emphatically barking up the wrong tree.

It is quite true that there is a certain percentage of piano literature which may be handled in this way without detriment to the musical contents. But all the milk will not thereby be extracted from the cocoon, particularly as regards the sketchy accompaniment in the left hand necessitated by the dual duty of that hand for both chords and bass. The probabilities are that the same number transcribed for orchestra would provide suggestions for a more varied treatment.

The fact remains that the piano accompaniment provides more suitable material for organistic treatment. Perhaps I was at fault in terming it "easier." It is admittedly often harder, because there is more stuff to play. But the orchestral arranger has, after all, had the same fundamental problem to work out that the organist would have had. He has had to separate and re-arrange the voices so that they may all come out clearly and separately on characteristic and appropriate instruments. It may be argued that he has only complicated matters for the organist, since he has an indefinite number of hands to execute his ideas, whereas the organist will only have the limited equipment Nature provided.

But after all he is moulding the four basic elements mentioned above, — solo, accompaniment, counterpoint, and bass, just as the organist is, and as a rule his suggestions may be profitably followed by the latter. I can recall various arrangements that are so thick that the organist has considerable difficulty reducing them to a form suitable for him. This is particularly true of Roberts' admirable arrangements in the Carl Fischer edition. Nevertheless the bulk of orchestral arrangements will generally provide just that additional touch that any clever organist would himself add in his own transcriptions. A particularly good case in point is the very clever little counter-melody that Walter Loud has added in the Boston Music Co. edition of *Narcissus*. The examples could be multiplied, but I think an impartial comparison of the two kinds of music will prove my contention.

The point I want to stress is, however, that so far as expediency is concerned, the orchestral versions will prove most useful in the long run. They are what constitute the standard photoplayer's library, and advancement is easier over the main highway than along the detour. No man ever won a race by swimming against the current. If you wish to augment such a collection with other sorts of literature, why then I say your ambition is praiseworthy, and my blessings go with you.

Incidentally I have received two additional letters, the authors of which are, to put it mildly, scarcely in sympathy with Mr. Ballou's atti-

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tude. The points they cover are much the same as those I mention above. One is from Mr. Naftel in Winnipeg, who wrote recently about the *Black Pirate* score, and now has a few words further on the subject. He says:

I note your remarks with reference to mine on the *Black Pirate* score. I am afraid I did not quite express myself clearly, as I did not wish to convey the impression that I was opposed to the symphonic treatment of themes altogether. I am decidedly in favor of this, when the theme so treated also appears in the same score in its original form. In the *Black Pirate* score this was not the case as regards the chanteys in question.

A FEW BOOKS

Now to finish up the book reviews that were left hanging in air by the Damocletian scissors of the editor last month. Two of them concern a subject of prime importance to every photoplayer: the entertaining *Jazz* by Whiteman, and the equally intriguing *So This is Jazz* by Henry O. Osgood. Naturally they both cover much of the same ground, but as they approach the subject from widely divergent angles there is little that is really overlapping.

Whiteman's book is of course the work of not only an insider, but the one man who exemplifies and represents *Jazz* more than any other individual. The book therefore has a subjective intimacy with an anecdotal and autobiographical quality that gives it a peculiar charm. The book, in fact, is Whiteman himself; and the King of *Jazz*, as all who have met him know, is peculiarly unfluffed with the bombastic conceit characteristic of many of his professional brethren.

Osgood's book is entertaining in a different way. It is first of all the work of an intelligent musical outsider who had to be converted to *Jazz* before writing about it. Once interested however, this outsider brings a keen critical faculty to the task of dissecting and analyzing it, and has therefore given us a greater perspective on the whole subject than its exponents, who feel it instinctively rather than intellectually, ever could. Moreover Osgood, as an experienced critic, has the equipment wherewith to accurately assay the achievements of *Jazz*, and his analysis of the jazz concert repertoire by Gershwin, Grofe and the pseudo-jazzists such as Carpenter and Sowerby is illuminating.

The book is no doubt the best contribution to the study of jazz as an art form, if such, that has been made. I lay emphasis on it because the tabulating of jazz, where to put it and how much importance to lay upon it, is of concern to every theater musician.

RANDOM VOLUMES

We now recede somewhat from the specialized field of the theater to mention some books of more general scope on allied subjects. In *The Organist's Handbook*, by James R. Gillette, the well-known Northwest concert organist and composer, we have a painstaking glossary of organ compositions, chiefly valuable to the church and concert organist, but also of definite value to the theater organist who wishes to broaden his repertoire in this field. In a short preface the author confesses to having adhered to the two ideals of listing only practicable music that would fit all organs, and considering the listener as well as the player. Considering the enormous latitude and scope of both classes mentioned, I should say that the accomplishment of such an ideal would be a genuine miracle; but if he has even approximated it his reward should be great.

The book is printed by the *Northfield News*, Northfield, Minn., and something like 5000 numbers have been listed. There are some 50 pages of general organ compositions, and about 30 pages of miscellaneous classifications including sonatas, overtures, symphonies, pieces for specific occasions, numbers with chimes, and pieces with other instruments. With each composition is listed the composer,

publisher, price, type, grade, and use, the last named specifying, in addition to the various church uses, recital and pictures.

Skinner's Modern Organ, published by H. W. Gray, is a small volume that may attract those interested in the mechanical side of organ building. Dedicated to "Archie" Davison, famed as the conductor of the Harvard Glee

Club, it discusses action, wind pressure, the swell box, the augmented pedal, acoustics, specifications, and proper location. It is by no means exhaustive in treatment, and might not prove adequate for those who wished to become fully informed on the subject. Such students had better turn to Audsley's monumental *Twentieth Century*.

What I Like in New Music

THE standard music runs along as usual, but in connection with the popular music I want to call attention to the hit number for the month: *Where Do You Worka John*. I was tempted to list this at the top last month, but held off to be sure of my ground. I hope I'm not now too late, as this kind of a nut song is apt to kill itself in a brief run through over-popularity. The history of this particular song is unusual. It was published about a year and a half ago, but the publishers didn't rate it highly, and it just kicked around on the shelves. Suddenly it began to get around in the mysterious way songs sometimes do, and Shapiro Bernstein discovered they had an incipient hit on their hands without having done anything about it, and promptly went after it, with the result that now you just can't get away from it. 'S a funny business.

Although not within the province of this department, as it concerns only dance orchestras, I cannot forbear mentioning a most ingenious idea published under the name of *Orchestrettes* by Alfred & Co., 1658 Broadway, New York City. These consist of a series of short symphonic introductions, codas and interludes, the first two applicable to any key, and the last serving as modulation between any two keys. In effect they constitute synthetic symphonic arrangements of dance music, and as such are described fully elsewhere in this magazine.

ORCHESTRA MUSIC

REFLECTION, by *Friml* (Ascher Masterworks 626). Easy; quiet 4/4 Andante cantabile in C major. An orchestral arrangement of a five-year-old piano number by one of our most facile composers. The languorous delicacy of its atmosphere make it particularly good for scenes of a pastoral nature.

HESITATION, by *Friml* (Ascher Mast. 627). Easy; light quiet 4/4 Allegro Assai in E♭ major. Another piano number of the same vintage as the above, but not as good. An agreeable enough little trifle, but more akin to the potboiler.

ABAJADE DU BERGER, by *Atletter* (Ascher-Rahter 2970). Easy; light quiet classical 4/4 Allegretto in C major. An amiable little Gavotte of sprightly character to be used appropriately enough for lighter scenes of costume pictures. Its character is, however, informal enough to make it also available for light quiet neutral scenes generally.

ARIETTA ALL' ANTICA, by *Brogi* (Ascher-Rahter 3517). Medium; light quiet classical 3/4 Allegretto in D minor. Practically the same description fits this as the above. Both of them are rather difficult because of the wealth of cued contrapuntal material, most of it essential. This Arietta, also like the Abajade, sustains an informal sort of musical idiom that widens its range beyond the costume picture to not only neutral scenes, but also those with a touch of whimsy or eccentricity.

CHRISTMAS BELLS (A Yuletide Fantasy), by *Rapes* (Fischer Conc. 24). Medium; a concert medley mostly in A♭ major. This review comes a little late; the number was out before Christmas, but did not reach my desk until now. It is perhaps the best Christmas medley published to date, mainly because the themes are treated in more musically style. The routine runs through a slow introduction with *Chimes*, then *Jingle Bells*, with delicate violin figures on the repeat, *Holy Night*, *Adeste Fidelis*, *Hark*, the *Herald Angels Sing*, which is developed to a climax of *Jingle Bells*, which breaks off and is interrupted by chimes to conclude softly with *Holy Night* again, counterpointed with *Jingle Bells* over it.

FAIRY TALES SUITE, by *Lake* (Ludwig). Three short numbers of easy grade, descriptive of the "Goldilocks" story.

1. *Goldilocks*. Light 2/4 Allegretto Grazioso in D major. A staccato intermezzo in simple A-B-A form, the only handicap of which for picture use is its brevity. The suite as a whole should be mentally pigeon-holed for use in screen sequences of moods like the suite.

Continued on next page

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9. *Sinister Agitato*. Easy; 2/4 Mosso in D minor. For use precisely as titled, with the exception of the third strain, which lapses into a mellow mood, and is also a little more harmonically complex sight-reading than the rest. The end of the number is brought to a climatic sfz, which may prove a trifle embarrassing for screen exigencies.

10. *Emotional Agitato*. Medium; 4/4 Allegro Agitato in D minor. For use precisely as titled. As a stock incidental this number pursues an irreverently unconventional course. In form it is more like an overture than anything else. The agitato section comprising the first half is more or less broken in form, and dies away to an emotional andante which develops to a sort of heavy emotional maestoso with a morendo *pp* coda. For a similar sequence in a picture it will have a peculiar value, but it cannot be carelessly used where a sustained agitato is needed.

CINEMA BURLESQUES, by Kempinski (Belwin). A set of ten loose-leaf parodies of popular classics, invaluable for cueing purposes. The numbers are as follows: (1) Chopin's *Funeral March*, (2) Bizet's *Toreador Song*, (3) Mendelssohn's and Wagner's *Wedding Marches*, (4) Donizetti's *Scarf from Lucia*, (5) *Home Sweet Home*, (6) *How Dry I Am*, (7) *Famous Hebrew Melodies*, (8) Lange's *Flower Song*, (9) Verdi's *Miserere*, and (10) Verdi's *Aida March*.

POPULAR MUSIC

WHERE DO YOU WORKA JOHN, by Weinberg, Marks and Warren (Shapiro, Bernstein). The song hit of the month; it chases you wherever you go. As bad as *Bananas* or *Valencia*. Popularly known as the Poosh-a-Poosh or the Delaware-Lackawan song.

SINCE I FOUND YOU, by Clare and Woods (Shapiro, Bernstein). An infectious song with a musical lilt and swing. I ADORE YOU, by Mercer (Shapiro, Bernstein). A French importation with a long sweeping melody fortunately less tame than the title. As a matter of fact the melody really does melt in your mouth.

THE SPINX, by King and Warren (Shapiro, Bernstein). Here's a song of a very different type. Another Oriental with a comedy twist. "The Spinx, — Just sits and thinks and thinks and thinks!"

HIGH UP IN THE HILLS, by Abrams (Shapiro, Bernstein). It bears a sort of reminiscent resemblance to its contemporary, *Blue Skies*, but has points of merit on its own account.

STILL WATERS, by Golden (Shapiro, Bernstein). A smoothly gliding waltz of the conventional type in thirds, but with a catchy little swing.

MOONBEAM, KISS HER FOR ME, by Dixon and Woods (Remick). Remick, having found a successful musical formula in *Blackbird* and *Bluebird*, is going to hang onto it. This tune has the same device of an introductory phrase in short notes followed by and contrasted with the title phrase in long notes. It's a good natural rhythm, unless it's done to death, which doesn't seem to be yet.

ALL I WANT IS YOU, by Clare and Alcat (Remick). One of those slow semi-ballad melodies. Not quite as new as some on this page, but still on the up and up.

YANKEE ROSE, by Holden and Frankl (Berlin). Here is Abe Frankl's first number with his new firm, or rather with his old one, which he temporarily deserted for Waterson. If this is the result, he's to be congratulated. The tune is as simple as *Oer There*, and as spontaneous and virile.

SO WILL I, by Brown and Friend (Berlin). A catchy tune of simple melodic structure, with its catch phrase sweeping up to the octave. The song is intended as a sentimental ballad, but the lyrics keep threatening to turn into comedy, with their "I don't want to play in your yard" spirit.

WHEN I'M IN YOUR ARMS, by Davis, Burke and Ash (Berlin). Well, well, here's our old friend the song writer, Paul Ash. Let's see, isn't he some kind of a performer, too? Maybe he does that as a side line. It can't take much of his time, judging by the quantity of songs he seems to write. Oh well, more power to you, Paul. I'd like to have your share of the split.

WHAT'S THE USE OF CRYING, by Forbstein and Kindel (Jenkins). Here's one from Kansas City that is so much like the Berlin-Ash number mentioned above that I can't forbear linking them together. Try them over on your accordion and see if you can tell which is which.

LAY ME DOWN TO SLEEP IN CAROLINA, by Yellen and Ager (Ager, Yellen and Bernstein). Another one of those Southern fox-trots of infectious rhythm and haunting cadence. I believe the composers are both Southerners. From South Yonkers.

ROSIE O'RYAN, by Corbett, Ross and O'Donnell (Weil). A nifty little Irish waltz from a house that knows how to pick 'em. An excellent waltz clog.

THE JOURNEY'S END, by Baskette (Weil). Another waltz, and a really good one. It deserves to do something, with its really appealing melody.

WHEN I FIRST MET MARY, by Little, Verges and Shay (Weil). It starts off like *Meadowlark*, but then proceeds along its own way rejoicing. Kinda cute.

A LANE IN SPAIN, by Lewis and Lombardo (Harnus). People seem to like it, though personally we have had Spanish fox-trots that I preferred. Maybe I'm like the character of Geoffrey Tempest in *The Sorrows of Satan*, who, as a hack reviewer, got fired because he condemned all the books that people liked and praised the ones nobody liked.

Continued on page 24

The Musical Government of the Wisconsin Theater

HEAR YE! Hear ye the case of the first (opening) session of the musical government of a modern theater and the governing officials thereof, here briefly given the floor (space) before the Jacobs' monthly magazine tribunal of readers. Oyez! Oyez!

It should not require an over-vidid imagination or a fantastic flight of fancy to perceive the analogy in governmental forms, musical and legislative, that exists between even such distinctively opposite bodies as — let us say, the United States Senate or the House of Representatives and (in this particular instance) the famous Wisconsin Theater in the city of Milwaukee. Each of the national government bodies has its oratorical players (members), its ruler (vice-president for the Senate) and speaker (for the House), its special committees, its Chaplain and its galleries (visitors). The governing element of a theater, which in reality is its music (orchestra and organ), has its musical players (the ensemble), its director (ruler), its assistant director (speaker), its orchestra, soloists and organists (practically, musical committees), and its audiences (galleries); it likewise has its repertory chaplain in the librarian, and each of the governing heads of both Congress and theater wields his implement of office — the gavel (for the legislative), the baton (for the musical).

In imagination one can almost hear the librarian calling the roll of the Wisconsin Theater musicians at this first session, together with the sharp, terse response of "Present!" as each in turn answers the call — Mr. Rudolph G. Kopp, director; Mr. Glenn F. Welty, assistant director; Mr. Arthur Richter, solo organist; Mr. Les Hoadley, solo organist, and so on for the twenty-six members comprising the body. The official representative of the JACOBS MONTHLY MAGAZINE TRIAD, Henry Francis Parks, was also present in his reportorial capacity.

Bang! The baton-gavel strikes the pine music desk and calls everybody to order and the first business of the opening session is taken up. This is a musical discussion of the American music situation, put over with a potpourri of American standard music and popular hits of the day. The number registered with the audience (galleries), which listened attentively to the musical arguments pro and con between string,

A Story Told in Allegory, Wherein are Introduced the Musical Executives and Legislators of Milwaukee's Famed Movie House
By HENRY FRANCIS PARKS



RUDOLPH G. KOPP
Director of Music, Wisconsin Theater



ARTHUR RICHTER
Solo Organist

GLENN F. WELTY
Asst. Director of Music

LES HOADLEY
Solo Organist

wood-wind, brass and percussion groups, each "lobbying" for its own particular interest. The finale, with its brilliant ensemble, convinced the audience that progress and harmony

are possible only when all work together as a unit. The brilliant conclusion of the musical debate elicited pronounced and prolonged applause, and the next business before the session was taken up.

This was a musical debate between Mr. Arthur Richter at the console of the mammoth Barton organ in the left of the pit and Mr. Les Hoadley at the console in the right of the pit, received with deep appreciative silence by the listeners. Messrs. Richter and Hoadley argued musically in turn over the qualities of a typically young American beauty, *Mary Lou*, both debaters subtly persuading their respective adherents that in this modern flapper every hope of the American people may safely be reposed for the happy future of the race. The expositional arguments of each were particularly convincing; first, a statement in flute tone by Mr. Richter which was ably answered by a counter argument from Mr. Hoadley in string tone, and so on. In the final recapitulation, the two-fold appeal made to everybody irrespective of party musical affiliations gained full and hearty support of all, and the organ debate made music-history for both the honorable members concerned.

To go farther into the allegorical from the actual, musical and verbal, imagine Mr. Parks rising and being recognized by the chair. After stating his full realization that as a reporter he had neither voice (except by special privilege) nor vote in the assembly, he asks for the floor in behalf of the publications he represents.

There being no objections offered he speaks as follows, at least he takes the opportunity of doing so in Jacobs' Music Magazines, and of saying what he would have said then:

"Mr. President, officers and members of this august body! I wish to take this opportunity of thanking you for the great privilege accorded in allowing me to attend a session of your great musical government and personally come into touch with the greatest music factor of your community. Inasmuch as this humble speech of gratitude will become a part of the minutes of the meeting and be read by posterity, it is only fitting that I should dissertate briefly upon some of the qualifications of the man who has in his hands the reins of musical destiny in this great city — your president, Mr. Rudolph G. Kopp.

"It indeed gives me a great deal of satisfac-



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tion to greet a man whose qualities of birth, breeding and education are tantamount to environment and the educational facilities enjoyed by him. Born in Hungary of Viennese parents, schooled and graduated at the Vienna Academy of Music; envied by such teachers of note as Karl Prill (violin), Herrmann Graedener (harmony and counterpoint) and Robert Fuchs (concertmaster of the Military Orchestra and member of the Volks Opera Company in Vienna), he rightfully deserves the position which he now holds. The first substantial recognition of his musically executive talent was consummated with his appointment as music director at the Million Dollar Pier by Sid Grauman in 1918. It was only natural that his host of constituents, the public, should again be the subtle cause of his election to the music-directorship of the Tivoli Theater in Chicago. The next step higher, that of assistant conductor to Nathaniel Finston at the world-famous Chicago Theater, thence to the exalted position he now occupies in this great State of Wisconsin — all these but emphasize his abilities and confirm the approval of his constituents.

"Tribute also should be paid to Director Kopp's highly capable vice-president' assistant director, Mr. Glenn F. Welty, for in his capable hands things move smoothly when the chief executive is away. Furthermore, Mr. Welty is strictly against the usual excesses of musical verbiage and fillibustering, insisting at all times upon speedy, clean-cut and accurate performances by the music body.

"In closing, I wish to thank everybody, individually and collectively, for the delightful and educational experience through which I have just passed, and to extend to you, Mr. Kopp, and to your executive assistants, Messrs. Glenn F. Welty, Arthur Richter, Les Hoadley and the bodies comprising what might be termed the 'Senate' and the 'House' — every wish for long continued prosperity and success."

Following which, the feature picture went on the screen and the meeting adjourned, sine die.

Professional Musician's Viewpoint

Continued from page 15

the factory who were interested in playing as well as making wind instruments, and since then these players have proved both ends of the twisted proverb. The band started as an all-beginners' ensemble, with Silas Long as director and instructor, who resigned after serving two years. Mr. Waters was at once chosen as successor to Mr. Long, and in September of 1923 took over the baton which he is still wielding most successfully.

The Conn Band is not in any sense a commercial organization, for it never enters into the band competitive-commercial field. It is maintained and carried on by the Company and the Conn Employees Entertainment Association wholly for the entertaining of the employees, their families and friends, and gives twelve concerts a year. Ten of these concerts are given during the summer season in the park adjacent to the factory, wherein is located the company's own bandstand — said to be the finest in Northern Indiana insofar as acoustics are concerned. The two remaining concerts are given during the winter season at the Auditorium. The programs for these concerts consist of seven major numbers, besides those on the popular order played as encores. In last season's series of ten concerts only two of the major numbers were repeated, and these were by request.

Indianapolis, Ind. — The Leedy Manufacturing Company of Indianapolis is shortly to add 30,000 square feet of floor space to their factory. Greatly increased business demands this enlargement, which will add two-thirds to their present floor space.

CHICAGOANA

HENRY FRANCIS PARKS
Chicago Representative
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THE sensation of the day was the opening of the three-million-dollar Piccadilly Theater by the Schoenstadt Corporation on the South Side. This is a new departure for the Schoenstadts, they in the past having been interested in nothing better than the usual shooting-gallery type of cheap house. They have spared no expense on this new palace which is located in the most exclusive of Gold Coast districts — Hyde Park. Al Short, of Capitol Theater fame, with a miniature symphony of some thirty players; Russo and Fiorito's famous "Oriole" Orchestra on the stage; Leo Terry, also of Capitol fame, at the mammoth organ, and the gorgeously costumed divertissements, these all aided in putting on for an opening one of the most gala performances ever presented in Chicago. The bill must certainly have amounted to a pretty figure, for every name mentioned represents expensive talent. Of course, tremendous business opens this Byzantine Temple de Cinema.



HENRY F. PARKS

M. ADOLPHE DUMONT, the incomparable symphony director of the Chicago Theater presented during the week past a most charming potpourri. The selection was entitled *Kreiseriana*, and was preceded by an explanatory film showing Kreiser's versatility in composition and how his works ranged from jazz to the highest-class music. Excerpts from *Apple Blossoms*, the musical comedy; the complete *Caprice Viennois*, *Tambourin Chinois* and other well-known works were given. It is not so much a matter of mere re-statement of the performance that concerns our readers as it is the very intelligent manner in which the works were read. Kreiser was in town in concert that week, and tribute homage was paid him at both the Chicago and Roosevelt Theaters by the inclusion of his works in conspicuous parts of the program. There may have been some psychological effect which obtained because of the presence of the master violinist, but whatever it may have been the fact remains that Dumont certainly directed as though inspired.

Dumont is a violinist himself, which may explain partially, but I really believe it to have been more the sympathetic bond of intelligent, musical and poetical comprehension, i. e., the master reading the master. Dumont orchestrated the *Tambourin Chinois* especially for the occasion. I have heard some four or five arrangements of this number and have even made an arrangement of it myself, but the scoring of Dumont indubitably gave it a new charm, although faithfully adhering to the exotic character of the number.

We have many orchestra directors in Chicago, each with his peculiar style, obnoxious or otherwise; but so far I have found but one conductor who really "reads" a composition and gets from his men everything that is in them, and that artist is Dumont. To the *intelligentsia* he is a musical oasis on an otherwise dry desert. There are many directors here who beat time properly, observe all the expression marks, have a good idea of tempos and some personality but in whom the emotional sense is entirely latent. In Dumont, however, there is not a dry, uninteresting moment. To lose Dumont would be a profound loss in local movie musical history. Let us hope it will never occur.

THE PATIO THEATER, on Irving Park and Austin, opened about a week ago with Samuel Fleischer's *Synco-paters*, and Johnnie Devine at the large Barton organ. This is a beautiful neighborhood-house, seating about 1600, and is one of the outstanding features of the north-west side. As the architectural motives are all Moorish-Spanish, a special opening act was arranged by Henry Francis Parks for the augmented orchestra which included selections from *Carmen*, *In a Little Spanish Town*, *La Veda*, and *Valencia*, with specially composed interludes, an introduction and a finale. Suitably lighted, and with the use of slides for *In a Little Spanish Town* in the middle of the *ouverture potpourri*, a departure from the stereotyped method of presentation was obtained with a very agreeable reception from the public. Mr. Sanabria, formerly of the Roosevelt Theater Orchestra, is pianist with the Fleischer *Synco-paters* . . . a very lucky acquisition to say the least.

THE CHICAGO GRAND OPERA for the current season is over and the company is now on its eastern tour. The writer heard but one opera the past season, owing to lack of time. That was Madame Butterfly, an *opus* which he has personally conducted some nine times. Gergio Polacco conducted his orchestra creditably, though not necessarily brilliantly. The roles of "Pinkerton," "Butterfly" and the "Consul" were ordinarily sung. The contralto role of "Suzuki" was the most satisfying thing of the whole performance. The scenery was up to the usual standard and in keeping with the Oriental mood of the Opera.

A musical instrument played with two hammers during the wedding ceremony in the first act was an innovation. I was informed that Polacco had scored the notes for it to play especially for his opera company's presentations. I

noticed an absence of some of the usual effects called for by the original score in the percussion section, and on one occasion the player of this peculiar instrument on the stage failed to come in quite exactly on the beat. Perhaps I was just in a bad mood at the time but I must be frank when I say that the performance was very mediocre except for the contralto's work.

Some of the orchestra tempos were much too fast, according to one of Puccini's best pupils with whom the writer studied this opera. I believe that the company can do much better with a different cast. However, next season is a different matter.

RACHMANINOFF appeared but once, Sunday February 7, at Orchestra Hall. His program included *Andantino* and variations, Schubert-Tausig; *Wanderer Fantasia*, Shubert-Liszt; *Intermezzo*, Op. 118, Brahms; *Ballade*, Brahms; *Rondo*, Op. 16, Nocturne, Waltz, Chopin; *Prelude*, Rachmaninoff; *Rubio March*, Liszt. The program was of an order more to interest the ambitious, young, corn-fed maiden from Sioux City than to make a sophisticated concert attendant leave a Sunday repast prematurely. Rachmaninoff is at his best in his own compositions. (I don't mean the very hackneyed Preludes!) His larger forms for piano and orchestra are to the piano world what Kreiser's violin works are to the *mundo violin*. Of course, having no orchestra he could hardly be expected to present these particular numbers, but there are some Sonatas and other things which we would have liked to have heard. As for Liszt — I never did like circus music.

My time was quite taken up between catching part of the Rachmaninoff and part of the Bauer-Casals recitals, both the same afternoon. Being an erstwhile 'cello student I had to cover Casals. Then, too, having spent some eleven years in Mexico during that time of adolescence when the aesthetic portion of one's character is more or less permanently fixed I just had to go over and say "Buenos dias, Senor." Don't think me biased or prejudiced when I say that of the two programs this was the more pleasing. Maybe, when I tell you that it included such things as: *Sonata in A Major*, Caesar Franck; two Romances, Op. 28 and *Novellette, No. 2 in D*, Schumann; *Barcarolle*, Chopin, all played by Mr. Harold Bauer; and from Mr. Casals, *Air*, Hure; *Filense*, Faure; *Mimetto*, Haydn, *Sonata in C Minor* and some charming encores displaying his virtuosity — then maybe you'll agree that I'm right. A Pablo Casals' concert is an education to the string player for, as Fritz Kreisler stated of him, "He is the greatest musician that has ever drawn a bow." Eugene Ysaie also remarked, "He is the greatest interpretative artist I have ever heard." Can anyone add more in the way of praise?

THE PEOPLE'S SYMPHONY ORCHESTRA, under the direction of P. Marinus Paulsen, will give the third of its concert series at the Eighth Street Theater, with Eugenia Vandever, soprano, as the soloist. This orchestra is quite favorably spoken of down at the Musicians' Club but neither the daily press nor the writer have been able to secure much data concerning it. A line from the executive personnel after reading this brief notice will be appreciated.

THE MARIANNE KNEISEL STRING QUARTET is to give a chamber music concert the coming week. Marianne Kneisel is a daughter of the late Franz Kneisel, which adds a more than casual interest to this particular concert. The members of this ensemble are Marianne Kneisel, first violin; Elizabeth Worth, second violin; Lillian Fuchs, viola; and Phyllis Kraeuter, cello. The quartet has appeared at Aeolian Hall, New York, and have a forthcoming Boston engagement booked. As I stated before in this department, I am not much of a believer in the theory of heredity of genius, but I will be open-minded in my judgment of this organization, which I shall take special pains to hear.

If any of our organ readers can tell me why it is impossible to play in a movie theater and use both feet I would like to hear from them. Chicago is famous in that, with possibly two exceptions, none of its organists, big or small, need over the first octave and a half on the extreme left of the pedal keyboard.

The end of my first semester at the Chicago Musical College saw the loss of some nine pupils who preferred to go for instruction under a less exacting teacher. As I do not teach for the money there is in it I did not attribute my usual insomnia to that cause, but I did start a quiet investigation, even to the extent of running a one-quarter page ad in the *Intermezzo*, our Chicago Musicians' Union paper. This ran for sixty days and stated that a special course of ten weeks had been planned for left-footed organists to afford them an opportunity of developing their right-foot technique while continuing their theater work. Certain advantages obvious to an intelligent organist were outlined and do you know how many replies I received? None! My sense of humor is highly enough developed so that I am continuing as before, teaching Bach sonatas, preludes and fugues and general sound musicianship in addition to the so-called "theater style." Perhaps Mr. del Castillo and some of the better eastern organists will believe this tale almost incredible, but it is true. I would like to hear from anybody who wants to argue pro the one-foot method, or perhaps, I had better state, wants to defend it. Continued on next page

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Jacobs' Musical Mosaics for Photoplay Pianists and Organists in Nine Loose Leaf Volumes is the latest addition to the Jacobs catalog of movie music. Above is shown the title page and contents of Volume IX. Contents of the entire nine volumes are given on the next page.

LOUIS R. LIPSTONE, the well-known musical director general for Balaban and Katz' Corporation of the Chicago and Detroit districts, is a busy man. I have honestly tried for over three months to get a photo of him, and still no luck. However, I did interest the Publicity Department, so that I have his cut, and now that I know enough about him, he is "goin' to git writ up." Lipstone is one of the best fellows in the business; a fair, square, just and very modest man of whom I am going to tell you more right soon.

A MONSTER PIANO TOURNAMENT under the direction of Emil Garber, and sponsored by every leading musical organization and club and the *Chicago Herald* and *Examiner*, is the talk of musical Chicago right now. \$5000.00 in cash prizes, several pianos, as well as other attractive gifts of a musical nature, have been donated by Chicago music merchants. There is no age limit other than for those who might have completed the twelfth grade of high school in academic, scientific, or musical training. Three principal groups are formed according to school grades and certain numbers are required to be played, including one Bach number, the remaining selections being left to the pleasure of the pianist. The leading musicians of Chicago are acting as critics and the interest is at a very high pitch. There is no discrimination of color, race, creed, or sex. It is one of the biggest, finest things that Chicago has ever attempted, and we all wish the *Herald Examiner* and the associate musical and executive personnel every success in the undertaking.

The playing and performing personnel among the circuits may be of interest: Ascher Brothers Corporation: Metropolitan Theater (colored patrons only), Sammy Stewart's Orchestra; Portage Park Theater, Phil Katz and DeLuxe Orchestra. Lubliner and Trinz Corporation: Belmont Theater, Eddy Perry and his Versatile Jesters; Senate Theater, Mark Fisher and his Merry Music Masters; Harding Theater, Art Kahn and his Novelty Syncopaters. Marks Brothers Corporation: Granada Theater, Benny Meroff and his Fun Makers.

This list of course is incomplete, but it is the best I could get under the circumstances. Business is just fair in Chicago, consequently there are many changes taking place. Nothing but the music could ever be responsible for bad business, now, could it?

IF AL MELGARD is the concertmeister of the Barton School, then Miss Belle Melrose is surely on the first desk with him, and the added responsibility of "turning pages" does not lessen her musicianship, but rather en-



BELLE MELROSE

hances it. Al has one thing to do, maybe two; Miss Melrose has a dozen. As his confidante and first assistant instructor she has been one of the biggest contributing factors to the Barton School's success. She is the sister of Walter Melrose, of Melrose Brothers, the very well known instrumental music publishers. She broadcasts over WLS, has had plenty of theater experience, and is more than qualified for her job. In fact, Al Melgard says that he "just could not get along without her," which is putting it rather mildly.

The writer particularly likes her, for she is the

double, both in physiog-

nomy and temperament, of his sister, whom he has not

seen in over ten years. A sweet, placid smile — a kindly,

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progress around her, encouraging her pupils to better

effort. We are glad to introduce Miss Melrose to you, and

we know that you will like her as well as Chicago does.

What I Like in New Music

Continued from page 20

LOOK AT THE WORLD AND SMILE, from *Yours Truly*, by Hubbell (Harms). Apparently every show must have its optimism song. Personally I get a little saturated with having so much jolly cheer crammed down my throat. Nevertheless this tune has one of those infectious move-along rhythms reminiscent of the Hubbell tunes of the old Hippodrome shows.SWEETER THAN YOU, from *Twinkle Twinkle*, by Kalmor and Ruby (Harms). This one, highly synopsated, has a catchy sort of displaced rhythm that should endear it to you. You keep trailing after it to find out just where the accent does lie, anyhow.THE ROAD TO WELLYVILLE, by Spialek (Harms). The rhythm is of the Valencia school, but the subject has been warped away from that now defunct phase of song writing. The tune is different, with a 6/8 swing, and an introduction based on Grieg's *Morning Mood*.A TREE IN THE PARK, from *Peggy Ann*, by Rodgers (Harms). This Rodgers boy seems to be a comer. He has written several good shows in the last two years. This one glides along smoothly and charmingly, with a suave sophistication. —L. G. DEL CASTILLO.

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In the Morning Sun

CAPRICE

CADY C. KENNEY

Moderato

PIANO

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Musical score for page 26, featuring piano accompaniment. The score consists of seven systems of music, each with a treble and bass clef staff. Dynamics include *p*, *mf*, and *marcato*. There are several triplet markings and a section marked "L.H." (Left Hand). The piece concludes with a *marcato* marking.

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FRANK E. HERSOM

Musical score for page 27, featuring piano accompaniment. The score consists of seven systems of music, each with a treble and bass clef staff. Dynamics include *mf*, *mp*, *f*, and *rit*. The tempo is marked "Allegretto" and "Con leggerezza". There are several triplet markings and a section marked "8". The piece concludes with a *rit* marking.

mf *cresc.* *poco a poco*
f
mf *f*

Wild Horses

GALOP

LLOYD LOAR

PIANO

ff *ffz* *mf*
cresc. *f*
ffz *mf* *cresc.*
ffz

mf poco a poco cresc.

ff mf poco a poco cresc.

ff ffz ffz

mf

cresc.

ffz

D.C. al C then Trio

TRIO mf L.H.

f mf

p rit

mf a tempo L.H. ten.

mp

Autumn Color

EARL ROLAND LARSON

Andante espressivo

PIANO

The piano score consists of five systems of music. The first system begins with a piano (*mf*) dynamic and includes a *p.* marking. The second system features a *cresc.* marking and a *f* dynamic. The third system continues with a *f* dynamic. The fourth system includes a *mp rubato* marking. The fifth system concludes with a *rit.* marking followed by a *mp a tempo* marking.

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MELODY

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Continued on page 31

TRIO

The trio score consists of six systems of music. The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes a *f* dynamic. The third system features a first ending marked with a '1' and a second ending marked with a '2', with a *ffz* dynamic. The fourth system continues with a *ff* dynamic. The fifth system includes a *f* dynamic. The sixth system concludes with a *ffz* dynamic.

D.C. Trio al

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Più legato

mf *R.H.*

mf

f

Animato

2
ff
ffz

ffz

Più legato
mf R.H.
f

mf

f

8
D.C. al \oplus
8
CODA
mf
rit.
frapido
ffz

MELODY

38

mf
L.H.
p

mf
f
p
f

p

f

f
mf

f
p

D.C. al \ominus

39

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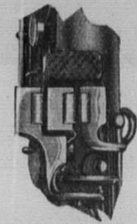
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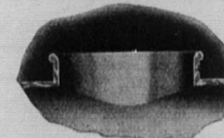
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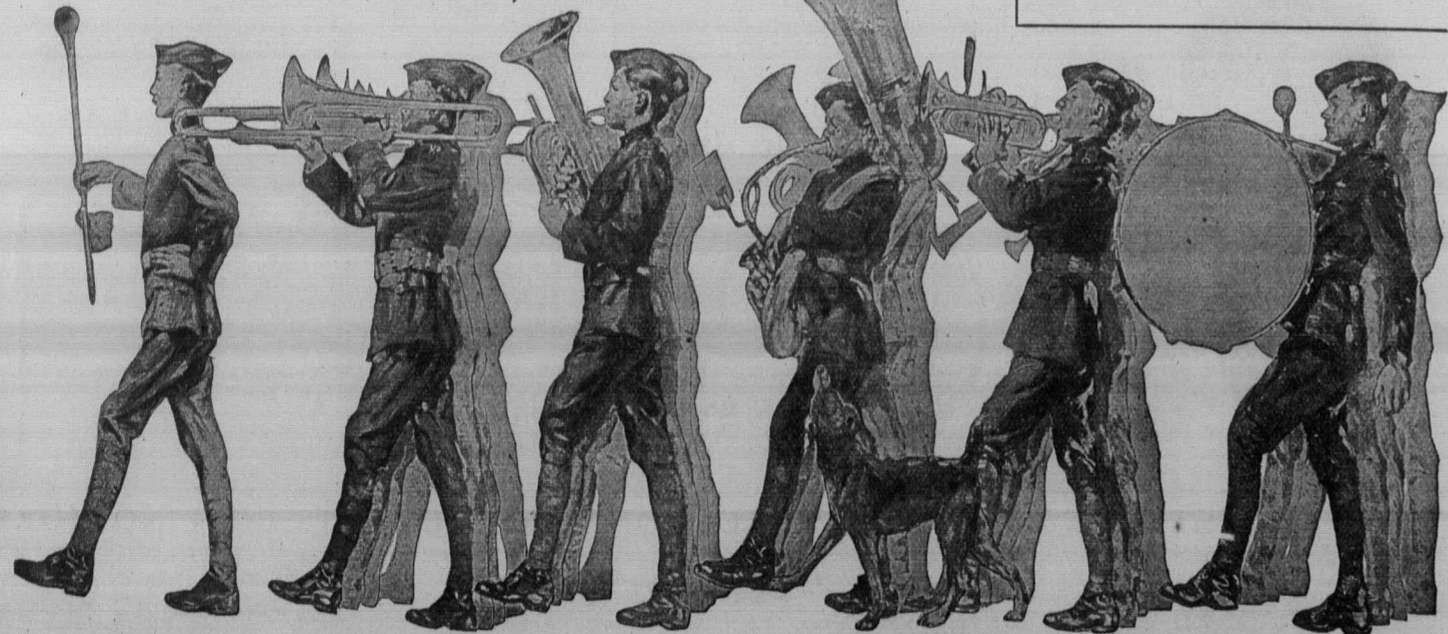
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1—E♭ Cornet	1—Baritone (Bass Clef)
1—Piccolo	1—Baritone (Treble Clef)
1—E♭ Clarinet	1—1st Trombone (Bass Clef)
2—1st B♭ Clarinets	1—2d Trombone (Bass Clef)
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1—B♭ Soprano Saxophone	1—B♭ Bass (Treble Clef)
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11 Whispering Leaves (Reverie).....	Weidt
12 They're Off (6/8 March).....	Weidt
13 Fairy Wings (Waltz).....	Weidt
14 Poppy Land (6/8 Idyl).....	Weidt
15 Sunflower (Gavotte).....	Weidt
16 The Booster (2/4 One-Step).....	Weidt
17 Jolly Sailors (6/8 March).....	Weidt
18 Fragrant Flowers (4/4 Novelette).....	Weidt
19 Tall Cedars (6/8 March).....	Weidt
20 Bright Eyes (Gavotte).....	Weidt
21 To the Front (6/8 March).....	Day
22 El Dorado (4/4 Tango Fox Trot).....	Weidt
23 Iola (Valse de Ballet).....	Weidt
24 Long Run (Galop).....	Weidt
25 Breath of Spring (4/4 Char. Dance).....	Weidt
26 Rag Tag (6/8 March).....	Weidt
27 Pricilla (4/4 Colonial Dance).....	Weidt
28 Black Rover (6/8 March).....	Weidt
29 Queen City (6/8 March).....	Weidt
30 Goose Waddle (4/4 Danse Char.).....	Weidt
31 Eventide (3/4 Reverie).....	Weidt
32 Castle Chimes (Gavotte).....	Strubel
33 Drilling (6/8 Barcarolle).....	Strubel
34 Down Main Street (4/4 March).....	Weidt
35 Here They Come (4/4 March).....	Weidt
36 Chimney Corner (Dance Grotesque).....	Eno
37 La Sirena (Danza Habanera).....	Burke
38 Veronica (Barcarolle).....	Weidt
39 Blue Streak (Galop).....	Allen
40 Dance of the Teddy Bears.....	Weidt
41 The Winner (4/4 March).....	Bertram
42 Mountain Laurel (Waltz).....	Allen
43 The Line-Up (6/8 March).....	Bertram
44 Just a Memory (Reverie).....	Weidt
45 Carita (Dans Espana).....	Weidt
46 Guard Patrol (6/8 March).....	Bertram

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By Dinny Timmins



HAVING nothing else to do, I will now sing, as the Feller in the Musical Show says. Having nothing to talk about, I will now write a Colyum. They ain't nothing much happened in a Musical line lately. We had a few more Bird Songs from Tin Pan Alley, but that's a old story now. Everything been writ about now except the Mud Hawk and the English Sparrow. Blackbirds, Blue Birds, Meadowlarks, Chickens, every Bird has his Day, as the Feller says.

Nobody ever writes a Original Popular song any more anyways. The latest blow come when a Frog says to me that In a Little Spanish Town is a old French song with a couple notes changed. He sang it to me, and except for the first four measures, which was prettier in the French Song, why I couldn't tell which one he was singing, only for the words.

It was a funny case happened lately where a Kid whose father wrote songs heard one on the Phonograph, and says, why that's your song Pop, and Pop listened and he found the tune was the same but the name and the words was different and he found out what song it was and he brung suit against the Publishers, but they says both songs was swiped from the Blue Danube Waltz and what have you, so where did he get off at saying he wrote the tune. So it was just another case of how the composers, if you want to call them that, wait until the Feller who wrote the tune is dead before they swipe it, so he can't get back at them, and Everything is Jake.

As the Feller says to me in a Spirit of Fun, When Lee Shubert dies why Everything will be Jake. And so there was another Guy saved from a Unhappy Marriage, because his Girl was with him who was in Show Business, and she sez, Why I always got along better with Lee Shubert than with Jake. And now she can't make out why he don't come around to see her so much as he used to. The Feller, I mean, not Lee.

Down to Noo York last month a funny thing happened. You know Musick Criticks ain't the easiest people in the world to get along with. As a matter of Fack they can't even get along with themselves. But maybe that's because they been making Criticks out of ex-artists lately, and they got too much Artistick temperament. Any-Critics ways that's the case with Sam Chopsemoff on the World and Olga Simmeroff on the Post, who was both Pianists first. Now they are both Criticks they give each other the Razz. Chopsemoff wrote a long article about how Simmeroff thought a Critick should rite a lot of good natured Applesauce, and ended up by saying maybe it was because she was only jest lately a Concert Pianist herself. And that was a pretty good Gag, because she quit playing for writing jest one week after Chopsemoff hisself did. But maybe he felt he wasn't in the same class because he was mainly a Accompanist.

Well anyhow one of these Musick Criticks up and gave a concert. Olin Downes, who used to be up here in Beantown on the Boston Post, got together with Prof. Irvine of Columbia, the bird who wrote Helen of Troy, and Mr. Urchs, who sells Steinway piannys in Noo York, and they worked up a Concert for three Piannys, and I spose had a Arrangement that Downes could furnish the Advertising, Irvine write the Publicity, and Urchs get the piannys. So then the Noospapers they sez Well here is a Chancet for a little Fun, and they engaged a lot of Performers to write the Reviews, because they figgered here is all these Birds that's been getting slammed by the Criticks all these Yeres, we will get a little Spice in the Colyums by having them turn around and write about the Criticks now.

But either it takes Experience to make a Critick Hard Boiled enough so he gets Dirty in print, or else these here Musicians thought they would Heap some Coals of Fire on the Criticks heads, because they all turned in some Nice Things about the Concert, except for Geo. Gershwin, who made a Wise Crack that he thought they was a Element of Jazz about the Concert on acc't. the Blue Notes.

Speaking of Geo. Gershwin they is a English Critick over here now (not Nooman, who doesn't dare to show up in Noo York at present because Whiteman is so much bigger than he is) but a Bird named Foss, and he sez the trouble with American Musick is it ain't got no Sense of Humor. Imagine a Englishman saying Americans ain't got a Sense of Humor. It is like a Earl Carroll chorus girl telling a Eskimo to go home and put more Clothes on, the Filthy Underdressed Thing.

Well anyways he sez the composer he found here with the most ability was Gershwin. And incidental if he can't find no humor in Musick by Johnny Carpenter and Deems Taylor why all I gotta say is he must be the kind of a Grave Digger that reads Pilgrims Progress for Entertainment and visits the Morgue when he wants a Good Hearty Laff. I spose he thinks Barby's Magnificat in G is more humorous Musick than the Crazy Cat Ballet by Carpenter.

I ain't got any fault to find with Gershwin, he's a Smart Guy and he's wrote some good tunes, but this feller Foss is Shooting down the wrong Alley. He says that you take some of these natural Jazz Hounds and you give em a Years hard Schooling in real Musick, and then you would get some real American Musick that was worth something.

Now if they is one thing the Criticks is Unonymous about it is that that is jest what Gershwin proved ain't so. When you come to stick him in a High Hat, why it was jest like taking Jazz and tying a Ball and Chain on to it and tell it to go do a Charleston. The two kinds of Musick is jest like Oil and Water. If you make Jazz into a Classic why then it ain't Jazz, and Viva Voce. But anyways it gives us Writers something to write about and make a little Money offen, so let's keep the Pot Boiling is what I say.

Now I see where all that Fuss about the Country Fiddlers and Mellie Dunham and all that has about shot its Bolt. That there Orchestry of Coolidge's family that went out on the Road was a flop, and they have now stuck their Fiddles and Ockarinas back up in the Attick and gone back to Hoeing Potatoes. And anyhow up in Maine a Kiwanian spoke up to a Meeting and says Too Much was Enough and anybody would think Maine never raised nothing but a Bunch of Barn Dance Musicians. So I guess Musicians can always find something to Scrap about, Jazz or No Jazz.

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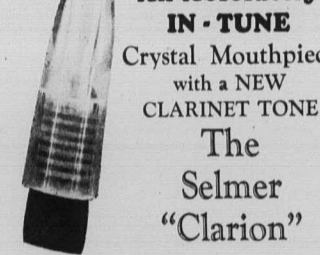
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SAXOPHONES AND BASS CLEF

PERHAPS this letter is not worthy of publication but I have a most perplexing question before me and may I ask you, am I right?

As is the case with the instrumentation in many orchestras of the small cities, we had no cello with our orchestra, but a young man purchased a C tenor saxophone and wished that I would give him instructions on the instrument. The thought came to me—why not write a finger chart from the bass clef. I did and the young man progressed very rapidly. After a little while I asked him to come to the orchestra and gave him the cello part. The effect was surprising. A great blank space filled up. He could play very difficult cello parts with greatest of ease excepting he could not play as low, but played an octave higher when necessary. He could play the high cello notes most beautifully and in general the result was most satisfactory.

This young man also became a member of another orchestra, also of a band. Both of the other instructors informed him that it was absurd to try to play from the bass clef on such an instrument and that it even was impractical. Whenever he was given a part to play from it was always treble clef. This conflicted very much with the young man's progress in the bass clef. They insist he is doing the wrong thing. I contend that they are not giving him good advice, that the C tenor saxophone is a bass clef instrument proper, for when tuning to the piano it begins an octave below middle C, and it is just as well to write the music for a bass singer in the treble clef as it is to write the part for a bass instrument in the treble, or just as much so as it is to write for the viola as it is written.

By playing the instrument from bass parts: cello, bassoon, trombone, or baritone horn parts in the bass clef can be used. While if using treble clef music either violin or oboe parts could be used very satisfactorily. Should the oboe part be used, for example, when some very delicate passage is played? Wouldn't it sound fine for such a heavy voiced instrument to come howling out on such parts? I happened to be in an army band school where quite often this was done and it was terrible. We had no bassoon and it would have in most instances proved to be a fine substitute. On violin parts where a heavy part is needed the cello usually has some part of it, consequently the saxophone then has a very desirable voice for that part when played in rather subdued tones, which with good reeds it is easy to do.

It seems to me I once read an article by T. H. Rollinson on the C tenor saxophone. His advice was learned from the bass clef and while in the army we had a young man in the band school who substituted for bass viol on the Eb baritone saxophone, playing from the bass. It was a fine substitute. What I wonder is why do instructors condemn us for so doing this when it has proved to be the most beneficial way of making use of the instrument. I intend keeping on teaching from the bass as long as the saxophone is either tenor or bass. The alto and soprano I consider the only treble clef instruments. Am I right, or am I wrong? Why not treat the bass voiced instruments as gentlemen and not keep them singing from music written for ladies' voices. — John B. Dreibelis.

P. S.—Perhaps there are others who can speak up. While few instructions are written for bass clef it won't be long until they will. I have been informed of one prominent soloist and instructor who is at present working on a bass clef method for saxophone and is in a position to know.

Of course Mr. Dreibelis is correct in saying that the C melody saxophone is a tenor instrument and as such is really a bass clef instrument. It is true, however, that it has become customary to write the music for all saxophones in the treble clef. This is to make it possible for the saxophone player who learns to play any of the instruments to change to any other saxophone without having to learn a new notation or fingering. For instance a player who learns on the Bb soprano saxophone can change to the Bb tenor, the C melody tenor, the Eb baritone or the Bb bass with very little trouble and play the parts as written for these instruments without having to transpose. Considered from the standpoint of what is logical in music writing, all of the saxophone instrument parts written in the treble clef is not exactly the most desirable way. Still, the conductor, player, teacher or publisher has to take things as he finds them and use them to the best advantage.

The saxophone player's instrument will certainly be more valuable to him if he can read in the bass clef, because unless a special part is written in the orchestration or band arrangement for his C melody saxophone there is no part he can play, except the tune, that would fit in very well. If he can read the bass clef he can play any number of parts that would be effective. We think, however, that it would be advisable for any saxophone player to be as familiar with the treble clef reading as with the bass clef reading. Cello players, bassoon players, trombone players and piano players read in both clefs, and if they can do it saxophone players could easily learn to. Indeed many of the best saxophone players do read equally well in either clef.

An instruction book for the tenor, bass and baritone saxophone in the bass clef would be logical and would no

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doubt help to more firmly establish the voicing of these instruments, because as Mr. Dreibelis says, tenor, bass and baritone instruments are really bass clef instruments, when range and voicing are considered.

FRENCH HORN CROOKS

W. F. Stratton, Neb.

Q. I have purchased three French horns with two crooks, one of which is supposed to be an Eb crook. Now, this Eb crook when in the horn and without inserting the hand in the bell, produces E2, and to produce Eb the hand must be inserted in the horn so far that the tone sounds muffled. I wrote the dealer about this but he assures me that this is correct and that the crook is Eb. Kindly give me your opinion.

A. The Eb crook for the French horn, about which you ask, may be a high-pitch crook. This would make the Eb which it produces approximately the same pitch as E2 at international pitch; or it may be that the crook is pushed too far into the tube—a difference of one-quarter of an inch or so in this respect would make the average pitch of the horn a half-tone too high. Try the crook without inserting it quite so far into the tubing. Possibly the horn itself is a high-pitched instrument.

THOSE TALKED-ABOUT FIGGERS

Dear Editors:—I was interested in your recent article on *Dissecting America's Musical Consciousness*. But it looks to me like your figures are not correct. You have added the percentages of each group and stated that as the percentage of the whole group, boys and girls together. ("We learn from the above that 21.6% expressed no preference, etc.")

For instance: take a group of 200 boys and girls—100 are boys; 100 are girls.

10% of the boys are studying. Equals 10.

10% of the girls are studying. Equals 10.

Total equals 20, or 1/10, or 10% of the original group of 200.

In other words, you have added the percentages. The correct answer is gotten by taking the percentage of the boys and adding that to the percentage of the girls and then finding what percentage this sum is of the total number of boys and girls.

For instance: take a group of 1000 boys and girls—400 are boys; 600 are girls.

17% of the boys are studying the swinette.

14% of the girls are studying the swinette.

17% of 400 is 68.

14% of 600 is 84.

64 plus 84 equals 152, the number of both that are studying (not the 17% plus 14% which equals 31%).

The answer is the 15.2% are studying.

Somewhere I read the line—"while figures may not lie, yet liars figure"—

See what I mean?—LEONARD SEBRING, Bakerfield, Calif.



REGARDING the apparent discrepancy in the figures referred to in our article which we called "Dissecting America's Musical Consciousness," apparently it has required eyesight sharpened by the poorly advertised (?) California climate to detect this discrepancy, because so far you are the only one who has discovered it. It does exist seemingly and we are glad you called it to our attention. The percentage figures given in the article are correct, but their values are not explained as clearly as they should be. It happened that the school children surveyed in the original report, were just about evenly divided between boys and girls. We think this would be the case in any large school for the grades given. The percentages given for the boys represent their percentage of the whole enrollment rather than the percentage of the boys enrolled, and this is likewise true of the girls; consequently, it is correct to add the percentages as was done in our write-up. The fact that the boys and girls were approximately equal in number gives to these percentages for each group, interest as to the comparative number of boys and girls who are studying or who want to study the various instruments.

Of course, the percentage figures would have no comparative value were it not that the boys and girls were equal in number. This should have been explained in full, and we appreciate having you call it to our attention. If you will add the percentages of those who are studying certain instruments and those who favored certain instruments you will notice in each case you get approximately 100%. If the percentages had been figured as you assumed they were, each division would total approximately 200% instead of 100%.

We assume you have been in Boston at some time or other; at least, in the clever little sketch with which you rounded off your letter, we recognize the Custom House Tower and the Bunker Hill Monument, and there is a wrinkle or two that seems to suggest quite vividly the paving on Boylston Street.

If you ever are back this way, come in and see us.

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THE CLARINETIST

Conducted by RUDOLPH TOLL

TONGUING AND ARTICULATION

ONE exceedingly confusing (not to say irritating) problem which confronts the student of the clarinet," says E. A. P., Garland, Arkansas, "is the matter of articulation; and how could it be otherwise when practically every clarinetist of note recommends a different method, manner or means of articulating? The most commonly advised means includes the use of syllables ranging from tee, dee, too, tu, ta and toh, or combinations of them. As good results are obtained from all of them, the bewildered student cannot but conclude that no one particular syllable for articulation may be arbitrarily held up as an essential to good tone production.



RUDOLPH TOLL

and often wonder if others do not do the same under the imagination that they are pronouncing some syllable or other. Very recently I heard a small symphonic orchestra that came and played with a famous motion picture. I was delighted with the beauty of the tones produced by the clarinet player, and after the show inquired as to his method of tonguing and articulation.

"I learned that he used the tip of the tongue on the tip of the reed and mouthpiece, and as for articulation he explained that he was not conscious of pronouncing any syllables whatsoever; he described the act as being similar to that of ejecting a bread-crumm from his lips by the tip of his tongue. There it was, my own particular pet "t" articulation, but he is the first that I have ever heard admit using it. Of course a player does not actually utter any specific syllable into the mouthpiece; he simply shapes his lips as if going to speak some certain syllable, and that brings me to the question: Cannot one learn how to shape the lips simply by much practice (particularly on the long sustained tones), without kidding himself that he is pronouncing some certain syllables?"

The syllables are intended simply as a guide for beginners when learning the art of correct tonguing, and this in itself should not be very confusing. As far back as I can remember, cornet players have used the syllables tu, ku for the study of double and triple tonguing. The reason for using these particular syllables (tu, ku) is that they are better adapted to fixing the formation of the cornetist's lips and fitting them to the cup or bowl of the mouthpiece, while the syllable "tee" is better suited to the player of the clarinet because of the lips being formed to take a half-smiling position.

The principle involved in using these different syllables (whether tu, ku, tee or what) is the same for one as for all, and it is a matter of supreme importance to the student; their using should be given proper thought and study, rather than regarding them as silly little syllables for "kidding" the pupil.

In my own teaching experience I have corrected and straightened out hundreds of pupils who had no idea that their tongue had a great function to perform in playing the clarinet. These pupils coughed into the instrument. Just try to cough into your clarinet sixteenth notes as they are used in — say, for instance, the Overture to *William Tell*, and see how far you will succeed in doing it. It can't be done! After explaining to these "coughing" pupils the function of the tongue and instructing them to use it as if uttering the syllable "tee," they immediately got the tongue into action. Before long it became automatic, habit or second nature with them, and after that they gradually learned to use the tongue without thinking of the syllables.

One gradually becomes unaware that he is attacking the tip of the reed with the tip of the tongue, and when a pupil has reached this stage of his studies he is leaving the laborious period and entering into that of real playing.

QUESTIONS AND ANSWERS

FINGER TECHNIC: HIGH D AND D#

Is it or is it not desirable to half-way cover the first tone-hole with the index finger of the left hand to play the high D and D# very softly, the same as it sometimes is done when playing the high E? — E. A. P., Garland, Arkansas.

Your idea concerning the production of these high tones very softly is correct, principally when slurring from a lower tone to the higher ones you mention. However, it is not necessary if either of the higher tones is to be attacked, because it depends upon one's breath control whether the tone will respond softly or loudly. Personally, I never have found it necessary to resort to the half-covering of the first hole, except in slurring from G or G# to E above the staff. Each individual player must study his own needs, as what may be easy for one may be difficult for another, and vice versa.

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For the benefit of readers who may not understand this particular in question, I will say that first finger of the left-hand must not be raised from the hole, but rather rolled or turned to one side as so to leave the hole only partly open, as follows:



When ascending to the high E be careful not to grip the reed, but let the air flow gently and evenly so that the tone G may glide smoothly into the E without a "jerk." Some players have an idea that when approaching a high note greater lip pressure must be exercised. This would tend to accentuate the high note. Control the breath, as if you were blowing soap-bubbles, and you will be surprised to hear your tones come out as round and smooth as the bubbles.

FINGER TECHNIC: LOW A, A# AND G

In the three passages or measures given below, the point at question is as to the method of fingering the lower notes — A, A# and G. I know that it is permissible to keep the third finger of the left hand in place (closing the third hole) when playing of these three lower notes; but it is likewise permissible to allow the finger of the right hand to remain in place, making the fingering of the lower notes as shown in the examples? — E. A. P., Garland, Arkansas.



It indeed is permissible to keep the fingers of the right hand in place (down) as shown in your example — in fact, it is the only way in which this phrase could be executed smoothly and with any degree of speed.

THE FLUTIST

Conducted by VERNE Q. POWELL

THE FLUTE HAND-REST OR THUMB-CRUTCH

Is it wise to use a hand-rest for the flute after playing two years without it? Which is the easiest fingering, the closed G-sharp or the open G-sharp, and which has the best tone, the wood or the silver flute? Also, how should the flute be held to make the lowest and highest notes clear, particularly the low ones? — J. C. Raleigh, N. C.

Regarding the use of the thumb-crutch or hand-rest as an artificial aid or accessory in holding the flute, in my opinion a flute player is much better off without such. To me these things appeal as being useless, and none of my pupils are permitted to use them. As to any particular preference between playing the open or closed G-sharp, it really is a matter as to which way you have been taught. Either way is all right, but the fact that at least ninety per cent of the flutists in this country use the closed G-sharp convinces me that the latter is preferable.

The silver flute has been adopted by the finest artists the world over, and it certainly possesses all the requirements for refined playing. However, the tone quality is largely dependent upon the performer. A player who has a poor conception of tonal quality will produce an unpleasant flute tone, no matter whether the instrument is made of silver or wood; the good player will produce a good tone from either the silver or wood flute, but he can do so with much less effort on the silver instrument.

To produce the best tone throughout the entire three octaves of the flute, place the embouchure firmly against the lower lip, avoiding undue pressure against the teeth; cover about one-third of the flute hole with the lip, draw in the corners of the mouth, then blow directly against the outer edge of the hole — not across it. For the lower tones you should blow more into the hole, with a rather large opening in the lips. As you ascend the scale bring the muscles of the lips into action, gradually reducing the stream of air to smaller dimensions while gradually turning the flute outwards, and paying strict attention to your intonation.

A flute player should not blow any harder in producing the upper tones than he does for the lower ones. Produce them by controlling the air-stream with the muscles of the lips. Do not allow the upper lip to protrude.

Next month we will begin a series of articles dealing with the lives and experiences of famous flutists. What artists would you like to have written up in the series?

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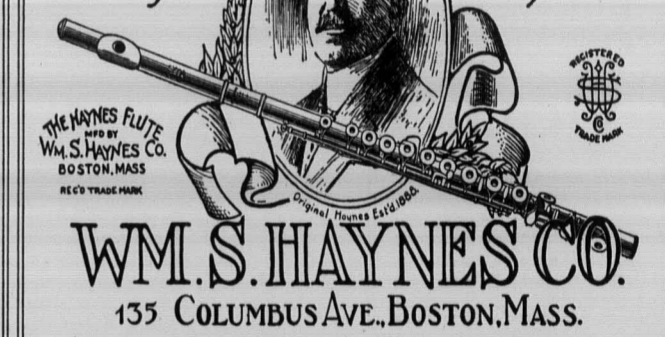
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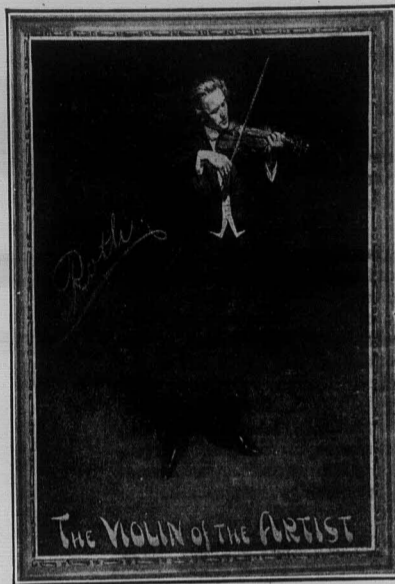
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THE VIOLINIST

Conducted by EDWIN A. SABIN

MUSIC AND MANKIND

MUSIC at the present time has become an essential part of our everyday living, and is established for us on such broad lines that no one who chooses may miss having a part in it; nor is it hardly possible for anyone to escape from it, if ill-disposed mentally as to dislike the "concord of sweet sounds." We must admit, however, that in the name of music much comes to us unbidden which is not a "concord of sweet sounds," but the main point is that today we have music from infancy to old age and, with good guidance to help us learn and appreciate it, no clear-thinking person will undervalue its uplifting influence. Music now is so generally accepted that we give it place in our thoughts with other high motives for development, and without question as to its rightful claim that has been amply proved.

Music today is so predominating a factor in our lives and living that it seems as if mankind must always have been blessed with it, hence it is interesting to consider its source as an art. I quote from George Hogarth's *Musical History* (American Edition), published in New York (1845) by Henry G. Dagers. I also append a brief sketch from *Grove's Dictionary of Music* as to the identity of

GEORGE HOGARTH

"This writer on music and other subjects was born in 1783. He studied as an amateur and became a violoncellist and composer. He studied law in Edinburgh, taking part in the musical life of the city. His oldest daughter was married to Charles Dickens in 1836. Upon the establishment in 1846 of the *Daily News* under the editorship of Dickens, Hogarth was at once appointed its music critic. He found time to write some volumes on musical subjects, in which his judgment on contemporary art life was sound, and his mind open to the new influences at work. He died in 1870 in his eighty-second year."

"Music, though now a very complex and difficult art, is in truth a gift from the Author of Nature to the whole human race. Its existence and influence are to be traced in the records of every people from the earliest ages, and are perceptible, at the present time in every quarter of the globe. It is a part of the benevolent order of Providence that we are capable of receiving from the objects around us pleasures independent of the immediate purpose for which they have been created.

"Our eyes do not merely enable us to see external things, so as to avail ourselves of their useful properties; they enable us also to enjoy the delight produced by the perception of beauty, a perception which (upon whatever principle it may be explained), is something distinct from any consideration of the mere utility of an object. We could have had the most accurate perceptions of the form and position of everything that constitutes the most beautiful landscape without receiving any idea of its beauty. We could have beheld the sun setting amid the glowing tints of a summer evening, without thinking of anything beyond the advantage of serene weather; we might have contemplated the glassy expanse of the ocean reflecting the tranquil beams of the moon, without any other feeling than the comfort of a safe and easy navigation, and the varieties of hill and dale, of shady woods and luxuriant verdure, might have been pleasant only in the eyes of farmers and graziers.

"We too could have listened to sounds with equal indifference to everything beyond the mere information they conveyed to us; and the sighing of the breeze, or the murmuring of the brook, while we learned from them nothing of which we could avail ourselves, might have been heard without pleasure. It is evident that the perception of external things, for the mere purpose of making use of them, has no connection with the feeling of their beauty; and that our Creator, therefore, has bestowed on us this additional feeling for the purpose of augmenting our happiness. Had He not had this design, He might have left us without the sense of either beauty or deformity."

"If God," says Paley, "had wished our misery, He might have made sure of His purpose by forming our senses to be as many sores and pains to us as they are now instruments of our gratification and enjoyment; or by placing us among objects so ill-suited to our perceptions, as to have continually offended us, instead of ministering to our refreshment and delight. He might, for instance, have made everything we saw loathsome, everything we touched a sting, and every sound a discord."

In place of every sound being a discord, the greater part of the sounds that we hear are more or less agreeable to us. The infinite variety of sounds produced by the winds and waters; the cries of animals, the notes of birds, and, above all, the tones of the human voice, all affect us with various kinds and degrees of pleasure; and in general, it may be said that it is only such sounds as indicate something to be feared and avoided, such as the howling of wild beasts, or the hissing of serpents, that are positively painful to our ears. In this sense, all nature may be said to be full of music; the disagreeable and discordant sounds being (as in artificial music) in such proportion only as to heighten the pleasure derived from those which are agreeable.

The human voice is that which pleases us chiefly, and affects us most powerfully. Its natural tones are calculated to penetrate the heart of the listener; and the union of these to articulate speech, in every language, not only



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produces a melody which pleases the ear, but an effect on the feelings of which the mere words would be incapable. These natural tones of voice, either by themselves or joined to articulate language, constitute music in its simplest state, and the pleasures and feelings derived from such music must necessarily have existed in every form of society.

The history of music, therefore, is coeval with the history of our species. In the earlier ages of the world, of the music of which no remains have descended to the present times, its history must be gleaned from ancient literature; and the scanty lights thus afforded must be aided (as far as possible) by conjectures derived from the state of music in those rude and primitive stages of society which come under our own observation. Volumes upon volumes have been written upon the music of the ancients, full of learned research and ingenious speculation; but the results have by no means repaid the labor. From these works a good deal of information may be acquired respecting the customs and manners of the ancients, but they hardly contain a single fact which can be of any use to the practical musician of the present day, or to those dilettanti who prosecute musical inquiries from a love of the art as it now exists.

VIOLIN STROKES

The Auer violin course has exercises with the "hammered" stroke. How is this stroke produced? What is the difference between short strokes and detached strokes? How often is it advisable to change a steel E string?

—A. L. Spotswood, N. J.

The "hammered" stroke is made near the point of the bow, producing short, sharply articulated tones by pressing the bow downward on the string at the instant of starting the note. You should have someone show you how to do this; it cannot be satisfactorily explained without illustration. Detaché strokes are for unslurred notes; a short stroke might still be long enough for several tones in one slur. It depends upon how much you play about how often you should change the steel E string.

Please send me the pedigree of this violin. Inside it is marked, "Jacobus Stainer in Absamprope Oempontum 1663."

Jacob Stainer, a celebrated German violin maker was born at Absam, a village near Hall, about one German mile from Innsbruck, July 14, 1621. He died in 1683. According to one story the boy had a love of music which induced the parish priest to send him to an organ-builder at Innsbruck. The trade, however, he found too laborious. He took to making stringed instruments, serving his apprenticeship to an Innsbruck instrument maker, after which he traveled as was usual with German apprentices. In the course of his travels according to tradition he visited and worked at Cremona, worked under Antonius or Nicholas Amati and afterwards spent some time at Venice where he wrought in the shop of Vineretti. Of all this, however, there is not a particle of evidence. It may be said that violins are in existence signed by Stainer and dated from Cremona, but these are now believed to be spurious. You will find much more about Stainer in Grove's Dictionary of Music. It is not likely that your violin is genuine in view of the fact that well authenticated Stainers are very rare.

Philadelphia, Penna. — Rodman Wanamaker's festival dinner and reception to Dr. Thaddeus Rich and the concert in commemoration and honor of the great Italian Master Luthiers of the past combined with the display of the notable Wanamaker collection of rare old violins, has caused a flow of approval toward the authors of this epoch-making event. An immense audience sat enthralled as one of the greatest collections of real artists ever assembled at one time paid tribute to those immortals whose very handiwork was used in the concert. It was a generous way to exhibit these masterpieces, much more so than to have them shown in display cases of silk, velvet and glass—but their glorious voices mute.

Such famous string ensembles as the Flonzaley, Pro Arte, Lenox, New York String, and Verchamp Quartets with Dr. Thaddeus Rich, soloist and conductor, composed the personnel of the Cappella, which, in its incomparable music rendered melodic admiration and tribute to those forgotten great violin makers of past generations. The concert itself was preceded by a dinner and reception in honor of Dr. Thaddeus Rich, for which invitations had been extended to a large number of music-loving friends and musicians.

Mr. Julius D. Horvath who attended this event, has reported it in a memorial number of his *Bulletin* which will be mailed free upon request to those interested in the Grand Violin Display at the Concert. His address is 125 West 42nd St., New York City. Mr. Horvath's enthusiastic comment on the *Saint-Saens Prelude to The Deluge*, which was played by Dr. Rich on a Joseph Guarnerius violin, was that Dr. Rich produced the greatest singing tone that was ever heard from a virtuoso.

Island Falls, Maine. — Mr. Morris Reed Robinson, who recently came here to take charge of the system of musical training in the schools, has reported with great pleasure the very enthusiastic reception and support music training is receiving both from the acting board and the children themselves. The School Board, which is solidly behind the music movement to the full extent of its power, has for its members: Dr. Barton, Ralph Emerson, J. H. Survey, and Oscar Smith, Superintendent. It was largely through the interest of Superintendent Smith that the board of selection appropriated enough money to start the school music department of this fall in such good shape.

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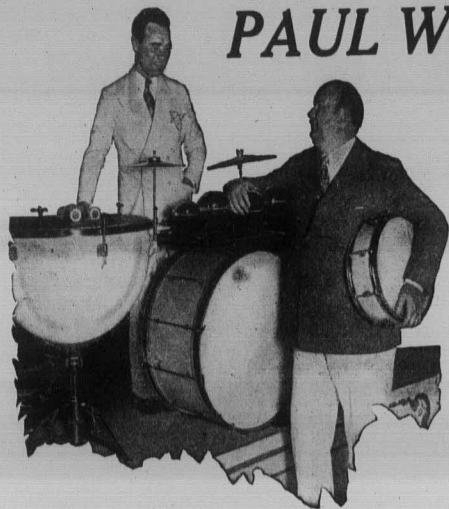
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THE DRUMMER

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SOME QUESTIONS ANSWERED REFINED AND FINISHED DRUM ROLLING

In your estimation which is the best sounding roll, also the best working roll, for a theater drummer to use on a drum (size 15 by 6) — the very fine, close buzz roll just as fast as the hands can move, or a more open roll? This is a matter which has bothered me considerably the past year. I have tried both ways my first experiment being a fairly slow roll. This did not work to my satisfaction and did not sound as even as it should, and so for the past three months I have tried to speed up on the buzz roll. As far as I can see, the result is that my roll is now worse than before. Instead of gaining, I am losing, and have decided to ask you for advice.

Will you be kind enough to tell me just what I should do to improve my roll? I would be willing to practice any number of months and if necessary begin practicing all over again, if in the end I can play a smooth and finished roll such as I hear others play with apparently no effort at all.

—A. S. K., Tampa, Florida.

It should not mean months to obtain that which you desire, but rather a matter of only a few weeks to break off the confusing habits into which you have evidently fallen, and so once more locate yourself on the right road to smoother and more finished playing. After this has been accomplished the more time you practice the more proficient you will become.

The one way in which to achieve a fine, close and finished roll of flexible speed and good style is to practice at first slowly for the motion, raising the sticks and keeping the arm and wrist muscles loose — the looser the better. Plenty of motion must be used, and the one thing above all others to acquire at this stage is the even alternating of the sticks — that is, one stick must follow the other on the practice board or the drumhead in perfect rhythm and as evenly as the ticks of a clock or a metronome.

Practice the roll at a slow speed for three or four minutes at a time without a change in tempo, and if the slightest unevenness is detected stop at once and start again. After a few weeks the roll may be opened and closed (starting very slowly and gradually accelerating the speed, then reverse). With the even alternating of the sticks the speed will take care of itself. Never at any time try to overdo the speed in an effort to acquire a close roll. The roll will not stand forcing, and when you alternate your sticks too fast, pressing them down on the drumhead too much, you will find your arm and wrist muscles tightening in spite of all efforts at relaxation. With tensed muscles the evenness in alternation is lost, and such loss will force you back into the place where you now are. This tenseness of the muscles is what I term "drummers' cramp" — in a way resembling writers' cramp, which is a result of writing too long with the hand and arm cramped, strained or in an unnatural position.

A few weeks of practice followed along the lines laid out above will give you a smooth roll, a roll which sounds like the patter of rain on a tin roof and which is played with hardly an effort. When this is acquired, then, and only then, may speed be practiced without fear of losing rhythm. When making an attack, do so with one stick rather than with two, for the two-stick attack is both unmusical and impractical. Throwing the two sticks down on the drumhead at the same time will make a buzz-accent, and the ensuing roll (which must be alternated) cannot possibly be maintained at the same speed in which the attack was started.

TYMPANI TROUBLES

If you have a little spare time, I would like some advice from you. I have a set of tympani, sizes 24 inches and 26 inches. I bought them a few months ago from a trouper. They are almost new and I paid \$30.00 for them. I think they are made by — and sell for \$75.00. I want your advice on the following faults; the tension hoops are steel (black enamel), which of course rests right on the flesh hoop, and no matter how straight and accurate I may tighten the drum, the tension hoop cuts the head. It is underfoot, of course, that these drums are not as good as a \$125.00 set, but I think there must be some way of preventing that tension hoop from cutting the head. Is it good to loosen the drum (slabby) after playing? Would appreciate any advice you can give me, also all you can tell me about the tympani.

—E. S. P., Buffalo, N. Y.

I judge from your letter that the tension hoops are sharp on the bottom edge, which is the edge that rests and bears down on the head. The best thing to do would be to take off these sharp edges with a file, and then re-enamel the hoops. As you say, your kettles are not as good as a \$125.00 set would be, and you will have to make the most of them. It is not a good plan to loosen the heads after each performance, but rather keep them in the center of their compass which, on an average set of kettles, would be A to D. This gives the heads a chance to slacken or tighten with the changes in atmosphere, and still be in tension.

The art of playing tympani and the care in handling them are subjects that would require many pages to be fully dealt with, and a good instruction book should prove very helpful to you. Mechanically, the most important point about a set of tympani is to keep the heads in perfect

"iron," or in other words to keep the heads strained evenly at each of the six points where the tuning screws are situated. Without an even strain, the head will not produce a clear tone of positive pitch.

Never tune the kettles by turning the two nearest handles, but rather tune by turning all six — one as much as the other. Do not let the heads be too dry — an occasional sponging with a damp cloth or sponge will help matters considerably. Care should also be used in selecting sticks, having them well balanced, of correct weight and good texture, and the tympani heads should be struck about four or five inches from the hoop; never in the center. For general playing, you will find two or three different weights of sticks necessary.

DIVIDING DRUM-RESPONSIBILITY

I belong to a traveling concert band of thirty men and wish to know if it wouldn't be a good idea for one of the drummers in the band to play double-drums (with the pedal), so as to leave the other drummer clear and free to handle his bells and traps for descriptive and popular music?

—C. E. N., Knoxville, Tenn.

Double-drums are more for orchestra playing and their effects are not heavy enough for a band of thirty pieces. In the loud passages and climaxes especially, where the drums play so important a part, you would find the bass drum and cymbal played with the pedal entirely inadequate. A drummer can get more tone out of a bass drum beating it with a stick than with a pedal, and of course, the cymbal striking one cymbal alone will not give you anywhere near the tone-quality and volume that will be produced by clashing two cymbals together. In larger orchestras there is one man to play bass drum and another man to play cymbals.

A HARD ONE TO ANSWER

I am taking the liberty of asking your advice and suggestions regarding my bass drum, which is just now giving me a great deal of trouble. I am drumming in a theater orchestra here, and the heads of my bass drum tighten so much that the flesh hoops are warped all out of shape, to say nothing of the "board tone" the tight heads give. The orchestra pit is directly over the furnace, which counts for the excessive heat that causes the tightening. I have taken off both heads and retuned them again very loose, but they tighten up almost as much as before, and last Saturday I had to sponge the heads with water in order to get any tone from them at all. I have been playing drums for many years and in dry climates too, but this is the first time I have ever run up against such a proposition — that of keeping the drum heads loose enough. The other afternoon I sponged the heads until they sagged — this was about 2:00 P. M., and the matinee began at 3:00 o'clock — but by 4:00 P. M. they were just as tight as ever. The basement of this theater also is very hot and dry, so I can not leave the drum in there over night.

I am at a loss to know what to do with the drum; it is a 30 x 14 and never before has given me any such trouble. To make a bad matter worse, I also do quite a bit of outside dance work, and then I have trouble in getting the drum tight — so there you are; I am between two fires. Will you please tell me what I can do about this? Of course Utah has a dry climate, but playing over a furnace has sure "got my goat." A speedy answer will be very much appreciated.

Here are some of the various things I have already tried; replacing the heads so as to allow the excessive slack to be taken up in the tightening, placing water-soaked cloths around shell, placing water-soaked sandstones on the floor near the drum, putting pans of water around the drum on the floor, and making a screen of padding, wetting it with water and then standing it up against the head of the drum. Last Friday night I left the drum out of doors but when I carried it back to the theater the next day it acted as badly as ever. Gee, but it's awful. And I am a "professh," too.

—E. F. N., Salt Lake City, Utah.

You certainly are up against a hard proposition. In my estimation it would be useless to try to get a decent tone from your bass drum while it is so near the furnace, for the heads will always contract from the heat no matter how loosely you may tune them. There also is an ever-present possibility of heads or shell splitting under such excessive heat as you mention. Perhaps some ingenious reader may think of some solution and write me. If so, I will advise you.

DRUM TOPICS

There seems to be nothing much to report in the Drum Topics column for this month. The same old shows are in town and the same old drummers are behaving themselves about as usual.

The Chicago Grand Opera Company has been in Boston for a two weeks' engagement, and with this organization were three well-known Chicago drummers: Fred Sietz, Charles Woodruff and A. Bortolotti.

Here is a new use for drums which should appeal to the thirsty ones. I noticed in the Boston Post of February 8, a little story about two snare drums belonging to a group of Canadians who were on their way from Montreal to Manchester, N. H. to attend a convention. These drums were seized by the customs officials and found to contain about five gallons of alcohol apiece, which amount, I am told by a very good authority, would make about forty gallons of flammable water. If business gets poor the drum manufacturers might make a few of these patent alcohol-containing drums for the trade.

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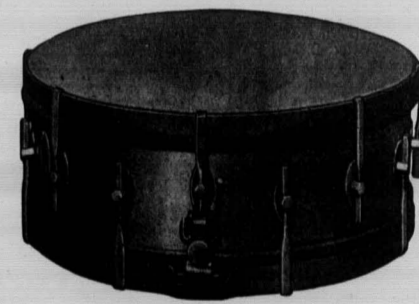
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Melody for March, 1927

Popular Talks on Composition By A. J. WEIDT

Adapted from Weidt's Chord System

No. 27 — VOCAL SIGHT READING

TO BE able to hear mentally a strain of music, or to sing, or hum, from a score without the aid of an instrument, is a valuable asset to the composer. This acquirement can be gained only through practice. It is important to keep the harmony in mind, particularly the intervals of basic harmony. It is obvious that the student should begin with very simple melodies and gain proficiency by gradually using more difficult ones. The development of this accomplishment will enable the student to jot down some musical thought, phrase or beginning of a strain at any time or place and complete the strain later. My own experience has taught me the value of this in keeping a record of what might be the beginning of a good tune.

When practicing exercise No. 1, the intervals must be named as they are sung, i. e. R-3-5-R etc., according to the harmony indicated by the letters below the staff which identify the harmony as tonic, sub-dominant or dominant chords. Remember that the following rules are to be applied to every major key. Half tones occur between the third and fourth notes in the scale (see "aa"), and between the seventh and eighth notes (see "bb").

HOW TO PRACTICE

When sight reading from a score, first sing the intervals of the tonic chord (R-3-5) a few times as shown in No. 2, to impress the key tonality on your mind. In this way you can easily locate the first note of each of the melodies shown in Nos. 2a, 2b and 2c, all of which begin with the fifth of the tonic chord (see dotted line at "cc"). At "dd" a drop

back to the third is necessary as the melodies in 3a, 3b, and 3c begin with the third. In No. 4, it is necessary to move up to the root an octave higher as the melodies in Nos. 4a, 4b and 4c begin with the root above (see dotted line at "ee"). The same preparation is desirable for No. 5, as it is easier to sing a drop of an octave, as at "gg," than a drop of a fifth as at "hh." At "ii" in 5c, a skip to the third occurs, but the melodies in the previous exercises, 1a to 5b, all move scalewise.

No. 6 shows an example in thirds, necessitating a skip of a third in each measure. The consecutive notes of the scale are indicated by the connecting dotted lines. A skip of a major third (two whole tones) occurs between the intervals at "kk" and a minor third (one and a half) at "mm." This exercise should be mastered before proceeding to No. 7, which is more difficult. The consecutive scale tones in No. 7 occur on the accented beats and in No. 7a, on the unaccented beats, as shown by the connecting dotted lines. The half tone drop abbreviated as "HD," explained in supplement 4, occurs in No. 8 and indicates the note a half tone below a chord interval. It is often necessary to raise this note by the use of a sharp, or at times by the use of a natural in some flat keys. Exception: When the natural half tones occur between the third and fourth intervals as at "nn," or the seventh and eighth, as at "oo," accidentals are not necessary. The chord intervals, according to the harmony below the staff, are indicated by the first and last notes of each triplet and the cross indicates the HD.

It may be necessary at first to occasionally make use of your instrument to verify your voice reading, but with practice, you will soon be able to do without it.

1. (Tonic) (Sub-Dom) (Dom.)

2. 2a 2b 2c

3. 3a 3b 3c

4. 4a 4b 4c

5. 5a 5b 5c

6. 6a 6b 6c

7. 7a 7b 7c

8. 8a 8b 8c

Melody for March, 1927

West Coast News Notes

By J. D. BARNARD

CECIL TEAGUE, formerly organist at the Majestic Theater, Portland, Oregon, has been signed up by West Coast Theaters Co. He will be featured at Loew's State Theater, Los Angeles, Calif.

Wesley Lord will preside over the console of the Figueroa Theater, Los Angeles, Calif.

Edna Harkins is back again. After several months rest, Edna is presiding at the Wintergarden, Portola, and Granada Theater, organs. It surely seems good to hear her tuneful scores again.

Jackie Souder's orchestra's first recordings for Columbia were a huge success. This fine band received scads of publicity in Seattle when the records were released. More power to you, Jackie.

Laura Van Winkle (now Mrs. Frank Heffernan) is back playing one day a week at theantages, Seattle. "It was impossible to stay away any longer — I was just crazy to get back on an organ," she said. All Seattle is glad Laura is back, as she is tremendously popular.

Jack O'Dale is being featured at the Wurlitzer of the new Wintergarden, Seattle.

The new United Artists Theater, formerly the Liberty, Seattle, re-opened December 14th with a bang. Ernest Russell is back at the huge Wurlitzer and Ernest Gill, formerly concert master at the Coliseum Theater is conductor of the orchestra.

John Hamrick has secured Harry Reed as organist for this Egyptian Theater. It must have cost John a pile of money to entice Harry away from the Fifth Avenue.

It isn't known who will take Reed's place at the big house, but it is rumored that Renaldo Baggot, associate, might be elevated. He is very clever and deserving.

Sam Wineland has opened at the Liberty, Portland, with an orchestra. This house has only had an organ before, but there's no doubt as to Sam's success there, judging from the following he created at the Coliseum, Seattle.

George Lipschultz and his violin are reigning supreme at the Fifth Avenue.

William Roller and George Werner preside at the Estey of the Rialto Theater, Bremerton, Washington. A new Wurlitzer, style "F," is to be installed soon.

Robert V. (Bobby) Harrington opened the Robert Morton organ at the new Olympic, Seattle. Bobby hails from Centralia.

Grant Brown is playing at the new Venetian; Grace Taylor Brown is at the Society, Edna Harkins is now at the Gray Goose, West Brown is at the Paramount, Lucille Bassett at the Ridgmont, William Davis at the Arabian, and "Bus" McLellan has left the Egyptian and is playing in Aberdeen, Wash.

Herbert Preeg has a very fine seven-piece concert orchestra which broadcasts every evening besides playing daily at Meves Cafeteria. Mr. Preeg's unit features Seattle Radio and Music Trades' Concerts, Fada Radio Concerts; Olympic Carpet Refining Co., programs, and Atwater Kent Novelty Orchestra Presentations. Miss Vera Downs (Mrs. Preeg), coloratura soprano, is soloist.

After an absence of several weeks, Jan Sofer is back conducting the thirty-piece orchestra at the Coliseum. Mr. Sofer was absent to complete his engagement at Grauman's Egyptian. Being a master showman of remarkable personality, he has become an established favorite with Seattleites. His ten commandments for orchestra leaders are amusing. They follow:

- No. 1 — Always encourage the members of your orchestra to visit the house manager, but don't let the contractor or Douglas (A. F. of M. Secretary, Local No. 76) catch them. (The above is prohibited by a local law.)
- No. 2 — Never accept more than 2 cigarette cases per year from the orchestra. (Note — Cigars, wine and watches barred.)
- No. 3 — Always let your drummers play as loud as possible. This is done so as not to hurt their pride.
- No. 4 — Never have more than one goat in your orchestra, as this would make the atmosphere worse.
- No. 5 — Never, at the slightest mistake on your part, fail to scowl at your men, as this will add prestige to your position and if the house manager is in the back, it will make your job solid.
- No. 6 — Never let your saxophonist play more than 18 solos per week, especially if he is a pupil of Rudy Wiedott.
- No. 7 — Never allow musicians to sleep in the music room. Insist on their doing that in the pit during concerts.
- No. 8 — Never allow your librarian to make more than nine full orchestra arrangements per day as paper and ink are expensive.
- No. 9 — (Very Important) If you note during the concert the clarinetist adjusting his reed, stop the orchestra immediately. When repairs are made the clarinetist, if a true musician, will conveniently smile and nod to you to continue.

Further, if any of your men, while playing, are compelled to assume a side slant of the head, be sure to place them on the side of the orchestra where their survey of the opposite sex will not cause them to have torticollis.

No. 10 — Insist on your men paying strict attention to you while you are fanning the air during concerts.

The following amendments are even more important: (a) When you put your finger to your lips and make graceful beats, play *double forte*. When oboe is playing a very soft and melodious passage, be sure to have brass and drums play *double forte*. (b) It is sometimes very effective to have part of the orchestra playing the wrong number, as this will show you are versed in modern composition. Any further information on this subject can be had by inclosing 10c (Mex.) in an envelope and sending it to Manager of Orchestra, Coliseum Theater, Seattle.

(Continued on next page)

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Louise Pryor has resigned from the State Theater, Eureka, Calif., and is now at the California Theater, Watsonville, Calif., where she is associated with the West Coast Theater Co., playing vaudeville and pictures.

Portland, Oregon's, new Bagdad Theater opened Friday, January 14. Miss Helen Ernst, formerly of the Hollywood Theater, is featured on a wonderful Wurlitzer Organ. Leon Strashun is conductor of the orchestra.

Bill Winders Orchestra opened simultaneously with Harry Reed as organist at Hamrick's Egyptian, Seattle, January 21st. They are featured with stage presentations each week.

Rambles in an Office Chair

By T. H. ROLLINSON

OWING to circumstances beyond my control I have been unable during the past year to ramble at will. My doctor said that the circumstances were partially caused by myself—I was feeling "too young for my age." I have reformed, not that I am realizing that I am an old duffer, but I am taking better care of myself, dieting, resting, and things of that sort. While doing some of my enforced "resting" recently I have given some thought to

THE EVOLUTION OF BAND AND ORCHESTRA MUSIC PUBLICATIONS

When, as a boy, I joined the local band in the town where I was raised to maturity, musical organizations were as a rule rather primitive, especially bands and orchestras. The band I joined was the first ever organized in that vicinity, and I believe that there were only two others in the whole eastern part of Connecticut. Later on, I organized the first orchestra in my town, consisting of two violins, clarinet, cornet and double bass.

During my first experience as a bandsman the only printed band music I saw was published by the Oliver Ditson Company, then known, I believe, simply as Oliver Ditson (who was the pioneer music publisher of America), and William Pond of New York.

There were but twelve parts issued and these did not include clarinet or baritone parts. As I remember the parts were: piccolo, first E♭ cornet, second E♭ cornet, two B♭ cornets, two E♭ altos, two B♭ tenors, E♭ bass, small drum and bass drum. The music consisted of marches, then known as quicksteps and other short pieces, engraved on form plates, and the price was fifty cents per number.

Our band consisted of eighteen members, so we had to purchase two complete copies of each number. To complete our instrumentation. One of the most popular numbers was known as the *Village Quickstep*. It consisted of two strains of eight measures each and another number was engraved with it.

A little later sixteen parts were published, but the price remained the same. The pieces were strictly net, for in those days discount was unknown. The most popular pieces were *Nelly Bly Quickstep* and *Nelly Gray Quickstep*. Some really fine marches were sold in manuscript, amongst them being *The Door Latch* and *The Independent Tompkins Blue*, and the famous *Wood Up Quickstep* was also popular and especially featured by Joe Green of Providence and Dave Hall of Boston.

AFTER the Civil War the publication of band and orchestra music really began and twenty parts were published on five plates (four parts to a plate) for marches and other pieces of the same length. I think the price at first was one dollar per copy but soon, by competition, this was reduced to fifty cents net. E. A. Samuels was one of the earliest to make this form of publication a specialty and his publications were very popular for many years. He published the first printed editions of the compositions of D. W. Reeves I ever saw. Among these I remember the *Olite Branch March* and also a schottische, the name of which I do not recall.

No solo B♭ cornet parts were included for several years, the E♭ cornet being the principal leading part. The E♭ clarinet was also the principal clarinet and the 1st and 2d B♭ clarinets were secondary. A baritone part was included at that time also 3d trombone and 3d E♭ alto parts.

When the solo B♭ cornet was added, a treble clef baritone and 1st and 2d trombone treble clef parts were added, thus increasing the parts to twenty-four, the price remaining unchanged. Later, oboe, bassoon and treble clef 3d trombone (or B♭ bass) parts were included making the total thirty-two parts, printed from six plates.

At present the usual instrumentation consists of thirty-six parts for a march, and these are printed from six plates by double printing certain parts, making a total of eight sheets to a composition. The price still remains at fifty cents with a few exceptions, but those publishers who have been selling marches at forty cents per copy are realizing that they are losing money and are, I am told, seriously considering an increase.

When four saxophone parts were added to old numbers an extra sheet was required, but no increase in price was made. I have during the past year audited bills amounting to hundreds of dollars for the engraving and printing of these additions for which the publishers receive no remuneration whatever except indirectly by the selling of old numbers which are unsaleable without them. The foregoing remarks apply solely to marches, and other short pieces printed with form parts on a sheet, for band.

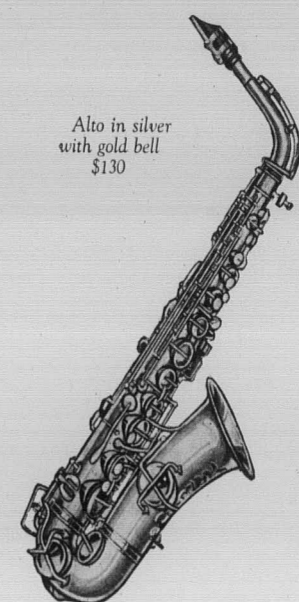
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(West Coast News Notes, continued from page 60)

Stanton Cannon, formerly organist at the Royal, Seattle, is now playing in Pasco, Washington.

A. K. Wolfenden is now top organist at the Winter Garden, Seattle.

A. D. Pease is one busy organist nowadays. He is all the time hopping back and forth between the Fifth Avenue and Hollywood Theaters in the big town.

Margaret Gray is now at the new theater in Kirkland, Wash., a few miles across Lake Washington from Seattle. She has a wonderful Kimball organ.

Since hearing the new Kimball in the Embassy and also the Arabian Theater, Seattle, I've become a Kimball fan. This new deflated installation, or whatever you call it, is great. No grids needed to cover the shutters, as the shutters open back stage. The trick is—how come there's just as much volume as if the shutters opened directly into the auditorium?

Miss Florence Harris is now associate organist at the Columbia, Seattle. She was formerly at the Strand until that theater was closed. It is to be remodeled and redecorated and just how soon it will open remains a mystery.

Leona Klebenov was selected to replace Miss Ernst as organist of the Hollywood Theater. Wilson's orchestra is a regular feature at the Hollywood.

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Leo Reisman on Dance Music

WHAT IS WRONG WITH THE DANCE BUSINESS?

ANY times within the last few months I have been asked what in my opinion was wrong with the dance business. This query apparently emanates entirely from a consideration of the financial rather than the artistic success of this business of furnishing dance music and a place to present it where dancers can make use of it in the usual way.

It is apparently true that many of the large ballrooms and cafés that formerly did a large and remunerative business through the attraction of their dance programs are not doing so well just at present. There consequently seems to be some foundation for this oft-intimated belief that the dance business itself is not in as financially sound a condition as it was a few years ago. If this is really the case we must look behind the lack of commercial success to a proportionate lack of artistic values for the explanation. For it must be true that any profession which is an art depends for its commercial success on its artistic success.

For part of this lack of artistic efficiency we must blame the dancers themselves. Modern dancing is too much a strenuous hopping up and down to appeal strongly to that class of people who are necessarily the backbone of the dance-world. Dancing has lost, apparently, the suave, grace and lilt which characterized it several seasons ago.

MODERN BALLROOM DANCING NOT "ART BEAUTIFUL"

The basic foundation upon which the permanent attractiveness of dancing must necessarily rest is in its giving the dancer a chance to express gracefully and easily the fundamental love of rhythmic activity instinctive in all of us. When the gracefulness is removed from this rhythmic expression the tendency of dancers is soon to tire of it as a means of expression. Then in modern dancing, as it is usually done, there is virtually nothing to learn. Almost anyone with the average number of feet and a reasonably acute pair of ears and eyes can invade the dance floor and give a fairly good imitation of an experienced dancer. What everyone can do nobody is usually very enthusiastic about doing.

This doesn't mean of course that, in order to be popular, dancing should be so difficult that it requires a course of arduous study in order to acquire the art. It does mean that there should be at least enough to it so that a certain amount of practice and preparation is necessary for the dancer to give a good account of himself or herself.

It also means that the finished result should appeal to the eye of the observer as a graceful and artistic thing if the observer is in turn to be incited with the desire to go and do likewise. Provided, of course, that this observer is the average normal individual.

The history of the dance tells us that it has gone through this metamorphosis many times. That is, there will be a period of graceful artistic dancing which adds immeasurably to the popularity of the dance. Everyone will be seized with a desire to dance. Then the gracefulness of the dance figures undergoes a change and acquires a sort of acrobatic angularity which in turn is followed by a decrease of interest in dancing. After a time more graceful forms and figures re-appear, although probably of different nature than previously used. Again many are attracted by the fascinations of dancing and it becomes the most popular of diversions. Then the whole history is repeated again in the same order as before. Judging from this we may expect to see before long the introduction of dances that have more grace and artistry than could be found in the dances of the past several seasons, and with these new and more graceful forms will come an augmentation of public interest in dancing.

DANCE ORCHESTRAS ALSO AT FAULT

The average dance orchestra is equally to blame with the dancer for this artistic and angular dancing. Modern dance music has followed the modern dance and assumed a hop and skip effect in its rhythm and melody that has been destructive of artistic beauty. Dance music should have suave and a legato effect co-existent with the necessary

rhythmical figures. The angularity and chopped-up effect of much modern dance music is similar to writing or speaking that is overly punctuated, and an excessive punctuation is no more desirable in music than it is in writing. Rhythm in music should be the result of meter just as it is in poetry. It should not be a series of rigid pulses extending clear through the whole harmonic and melodic structure of the number.

It is true that many orchestras have sensed the need of something to counteract this rigidly sectional effect just referred to, and this is probably the explanation of the so-called organ effect used by many of them. This organ effect consists of sustained chord effects from the wind instruments without the benefit of the percussion section of the orchestra or rhythmic figures in the harmony and melody. This apparently is going too far in the opposite direction. Dance music needs at all times the lift and lilt of a rhythmic pulse. The sustained effect in itself is not unsuited to dance music if beneath it is always the suggested yet distinct dance rhythm. The organ however is not a dance instrument, and any effect used in dance music that is borrowed from any source that has no connection or value with or for dance music must be adapted to its new use and thus made effective as dance music *per se*: if its use is justified.

MUCH laudable work is done by large instrument manufacturing houses in connection with really artistic and worth-while radio programs. Not only is it of benefit to the listening public, but indirectly the house itself profits through advertising received by the instruments played. Broadcasting Thursdays at 8:00 P. M. from WOR, the Paramount Music Treat, a "concertion" of able musicians and, in addition to the regular group, various soloists of national fame, had for its *hors d'oeuvre* at one of the Thursday broadcasts, Don Romeo, a short time ago the second banjoist in the Paul Whiteman Concert Orchestra. Perhaps the star number in his program was *Madonna*, played on the tenor harp, the new invention of William L. Lange, who is sponsoring the broadcasts. This instrument has been received enthusiastically by several prominent players and has been especially effective over the radio. Mr. Romeo, who was selected by Paul Whiteman to substitute for Mr. Pingitore, has an imposing roster of famous names with whom he has been associated. Among these are, Roger Wolfe Kahn, Ross Gorman and many others; all big men of the profession.

Hartford, Conn. — Walter Kaye Bauer of the studio bearing his name, is organizing and rehearsing a banjo band for out-of-doors work. The idea is to develop a banjo group that will be especially valuable for work in parades, etc. His contemplated instrumentation includes piccolo, mandolin, tenor, cello, plectrum, and guitar banjos, as well as drums, and the total membership will consist of about forty players. Bauer has worked out a very ingenious plan whereby he can use standard band arrangements, and, for the most part, without rearrangements, or special parts being necessary. This gives his banjo band a most extensive library on which to draw, and one, moreover, that contains a wealth of numbers of the particular type suitable for the sort of work contemplated. Thus the dearth of material arranged for complete banjo band is not a handicap.

Steuben County, Indiana. — All the children of the Steuben County Consolidated School Orchestra are reported by their Director, Mr. Harry L. Bland, as being very much enthused over the Jacobs' books. The orchestra uses them a great deal in its public appearances. At a recent concert given by the orchestra in Angola, Ind., for the First Congregational Church, three of the numbers programmed were from the Walter Jacobs, Inc., Master-Class Series.



Don Romeo



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The Prison Musician

By FRED A. DORSEY

THE prison musician, the player who is seldom heard of outside the immediate territory of the prison, has become a very important factor in modern prison régime, whereas in the earlier days (say one generation back) a prison band was the last thing thought of, and if anyone had approached some of the old-time, hard-boiled wardens upon such a subject he would have been accused of trying to ruin the prison or making a summer resort of it. Today, however, ALL (or most) of the modern prisons support a band, and for the most part these prison bands excel the ordinary town band by a large margin.

Many of these prison bands are composed of a majority of excellent musicians, men who for some reason or other have fallen victims to unfortunate circumstances that have caused them to fall into the hands of the law. A certain prison band that I could refer to, has to my knowledge fourteen members who once were business musicians and traveled with various musical organizations. The balance were from different parts of the country, and played fairly well before coming to the prison. With the help of the warden, and under a good conductor, this band has become a very brilliant organization that plays a good grade of standard music.

WHAT A PRISON BAND HAS TO CONTENT WITH
I have heard some very senseless remarks made by visitors at various times as they were passing through the prison. To look at these people anybody would judge them as being persons of learning and culture, but to hear some of the questions they ask about prison matters causes one to change his mind. One, for instance, an elderly man who appeared to be of the business world, was passing through a prison, where I'll have to admit that I was a member of the band. When passing the band quarters, where a few of the band boys were at individual practice, he suddenly stopped the usher who was escorting the visiting party through the prison and exclaimed in an excited tone: "What in the world is happening in that building, captain, a riot?"

There were several of us within hearing distance, all band boys, but that made no matter to the man. The usher quickly eased the man's mind by telling him that it was not a riot as he thought, but some of the band boys practicing their music.

"MUSIC?" Why, I didn't suppose that such a thing was allowed in prisons! Do you think they can learn anything about music? How long do they have to serve, what are they here for, where did they come from, how long will they have to stay in order to learn music? — and a lot more of such foolish questions that an ordinarily intelligent person would have had enough judgment not to ask. And the same thing occurs frequently at the out-door concerts.

WITHIN THE BAND

As I before stated, a big majority of the band members were business or professional musicians before coming to prison; some with circus bands, and some with other musical organizations. Then, again, there are those who learn in prison. It takes all these to make up the prison band, including those who played in their home-town bands; and taking into consideration everything from every angle, the prison musician and the prison band of today are not in any sense, manner or form different from other outside musical organizations — be they professional, factory or other industrial bands.

When analyzed and brought down to facts, see, the prison musicians, are nothing more nor less than plain human beings, the same as your own town bandsmen. The only "horns" we have are the ones we play in the band, and these have to be left in band quarters at night. In the prison band we have the same difficulties and drawbacks as those of any other organization — the agitators, trouble-makers, disorganizers and tale bearers (commonly termed stool pigeons), just the same as you of the outside bands. Why? Because they were not born here. Consequently we may have the same pest or trouble-maker that you have to contend with, as they all came from the outside.

A PRISON PLEA

Readers — if there be any who read what I have written — this is by no means intended as an attack on, or challenge to, outside musicians. It is merely a brief explanatory letter telling what the prison musician really is, and he is no different from your own bandsmen or any other musicians. It is possible that some one of the men I have referred to here may have entertained you at some time or other on several occasions, and the probabilities are that this same musician may at some time in the future entertain you again, as one of yourselves and an outside musician. If such be the case that you have the opportunity, and don't see any "horns" except the one he plays in the band to amuse you with — may I ask that you please give him consideration?

San Francisco, California. — Mrs. Alice Kellar-Fox, the well-known teacher and musician of this city, not only takes pupils when quite young but develops them at a very early age. Master Melville Williams, who registers only ten years, and Master Bruce Rushton, registering only twelve, already are broadcasting and making fame and names for themselves. The surety and excellence of these youngsters in banjo work is remarkable at their ages.

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"How I came to buy my Washburn"

by Sammy Friedman

"One day Lyon & Healy asked me if I would play two different banjos in a test for them. One was to be a Washburn, the other a.....*. I brought along my own banjo, a.....* to see how it would stack up against the others. With those three banjos I sat down in one room. In the next room, with the door open, but out of sight, sat Carlos Salzedo, the harpist — probably one of the world's best judges of plectrum tone.

"I played those three banjos for half an hour, switching from one to the other, playing them all alike. Yet every time I sneaked the Washburn into my lap Salzedo would sing out "That's the best instrument!"

"Naturally I was amazed! My.....* had always sounded good enough to me. But here was an expert who could tell the superiority of the Washburn at distances varying from 40 to 150 feet. Those banjos were played alike. Salzedo couldn't see which one I was playing. Yet he picked the Washburn every time. Naturally I bought one and I have played it exclusively ever since."

* * * * *

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Sight Reading for Tenor Banjoists

The Third of a Series by A. J. Weidt

AFTER an examination of quite a number of tenor banjo orchestrations that are supposed to be written in actual pitch notation, I am in doubt whether the arranger wants the banjoist to play the chords on the lower three strings or the upper three. In some arrangements B or A (below the staff) occur in one place, showing that the score is intended (?) to be in actual pitch, and in another C or D will occur above the staff which would necessitate playing the C chord, for example, above the 12th fret?

If the score is to be played in the octave notation the lowest note must not be below C below the staff, showing that most of the chords are to be played on the three lower strings.

The real point is that the banjoist must know his finger board from the nut to the last fret in both notations. It is only necessary to learn the natural notes as shown in example No. 1. To find the sharped notes move one fret higher up, or for the flatted notes one fret lower down. The three connecting staves indicate consecutively the natural notes on the A, D and G string in actual pitch notation. The figures under each note show at which fret each note is found. Remember that a half tone occurs between B and C; also between E and F, as shown in No. 1 by the connecting lines.

A SHORT CUT

A help in locating the notes in the upper positions on the D and G strings is to remember that the 7th fret on the D string is A and can be considered as an imaginary nut from which the notes above can easily be located in the same manner as on the A string. This rule can also be applied

to the D and G strings. Notice the dotted connecting lines at "aa," which emphasize this. Another good short cut in locating the notes on the lower strings is to bear in mind that the same notes that occur in the A string are respectively 7 frets higher on the D string; for example C, 3rd fret A string, is made on the 10th fret D string. This same rule also applies to the D and G strings.

When trying out the chord exercise in actual pitch (No. 2) the finger board notation in No. 1 can be used as a reference, but the best plan for quick results in locating and memorizing the chords in the higher positions is to make use of the short cuts given. In order to keep in practice in both notations play in octave pitch first time and actual pitch second time.

ANOTHER SHORT CUT

Counting from the top note the first chord formation in the 1st measure of No. 2 is found at the 5th, 3rd and 3rd frets of the D, G and C strings in the octave notation. This can be abbreviated as 5-3-3. This formation an octave higher, is made on the three higher strings (A, D, G) by moving the hand up 5 frets to 10-8-8. Or take for example the G7 chord at 5-4-5 (see "bb") on the lower strings, is 10-9-10 on the upper strings both being the same formation or finger position.

Summary: Any one of the three formations or inversions of all chords made on the lower three strings, (D, G and C) can be played an octave higher by retaining the same formation and moving up 5 frets on the three higher strings (A, D and G). Notice that the "alto" chord progression is used with the third as the upper note of the tonic chord (or its relative minor), and the seventh as the upper note of the dominant. This also applies when a temporary

No. 1

A String

D

G

Exercise (Actual Pitch)

No. 2

change to a relative key occurs. When the usual modulation through relative dominant chords occurs the upper notes of the chords change consecutively from third to seventh to third etc., as indicated by the figures over the chords in the first staff of No. 2.

Plectrum Notes and Queries

By A. J. W.

THE STANDARD BANJO

I HAVE had quite a number of requests from standard banjo players and teachers in this city who have asked me to take up the question of publishing standard as well as tenor banjo parts in all orchestrations. At present, many players have to transpose the tenor banjo parts at sight, and while a fairly good showing can be made by a good sight reader, still many of the chords written in the tenor part cannot be properly rendered on account of the difference in tuning of the two instruments. Everyone admits that the standard banjo is the better instrument of the two and it seems very unfair that thousands of good banjo players should be under such disadvantages.

If the publishers would publish standard banjo parts, they would certainly increase the sale of their dance orchestrations by so doing. Nearly all teachers use tenor parts for tenor students. The students themselves purchase many of them also. There are an equal number of standard banjo players and pupils who would only too quickly take advantage of the opportunity of buying these if the chance were given them. I can give you fifty names of people in this city who are with me in making this request and could procure two hundred more names from other teachers here. We therefore ask you if you will make this request to some of the publishers, not forgetting when doing so to point out the possibility of increase in their sales.

A real orchestra should have the opportunity of using the better instrument. I find that in every case where a leader can get a standard banjoist who can make good with a tenor part, the leader much prefers the standard banjo both in regard to tone and volume. Who today are the world's best banjoists? Not tenor players. The Editor once referred to me as a "Banjo Bull." I trust my roaring may be to the advantage of every standard banjo on this continent.

Most of the new copyrights for orchestra, brought out by Walter Jacobs, Inc., include a plectrum banjo part as well as tenor banjo part. This plectrum part can, of course, be used for a standard five-string banjo. Publishers, in general, must be guided by the public demand for the different parts possible to include in an orchestration. It is certainly not good business to publish instrumental parts that do not sell, and regardless of the effectiveness of a well played plectrum or standard banjo part in the modern orchestra, the demand for tenor banjo parts far exceeds that for standard banjo parts.

This proposition is substantiated by statements we have heard from various banjo manufacturers who tell us that they make and sell many times more the number of tenor banjos than standard or plectrum banjos. Regardless of that fact, Walter Jacobs, Inc., does publish plectrum banjo parts as extensively as they feel that they can. This, of course, would have no especial weight with other publishers as each house must necessarily decide its own policy for itself. If you can convince any of them that there is a reasonable demand for standard banjo parts, they would probably plan to include them in their publications.

In the meantime, notice what I recently had to say in the Tenor Banjoist department for January, 1927, about the playing of tenor banjo parts on the plectrum or five-string banjo or vice versa.

Judging also from the enrollment for the Weidt Correspondence Courses, it is a fact that the big majority of banjo students and players are tenor banjoists, although for straight chord work the close harmony of the five-string or plectrum banjo is certainly the best. Most plectrum banjoists follow the rule given in the January tenor banjo department above referred to, and lower the upper note of a chord an octave so it will be playable on the plectrum banjo. If the tenor banjo chord is written in one of the lower positions the lowest note of the chord should be raised an octave to adapt it to the plectrum banjo tuning and finger board.

POSITION PLAYING

As a reader of the ORCHESTRA MONTHLY I would like to have a little information in regard to position playing on the tenor banjo. I have a few instruction books that show the scales in different positions but do not explain why they are second, third, fourth etc. positions. — C. C., Dayton, Ohio.

The positions on the tenor banjo are determined according to the consecutive scale notes, instead of by the consecutive frets as on the plectrum banjo. For example, on the tenor banjo B and B \flat on the A string are in the first position, both being made with the first finger. C and C \sharp are in the second position and both are made with the second finger when using the violin fingering. D, D \sharp and D \flat are in the third position. The positions are determined in the same manner as on the violin, each consecutive scale note indicating the next following position, and this is true even when the "cello" method of fingering is used.

Continued on next page

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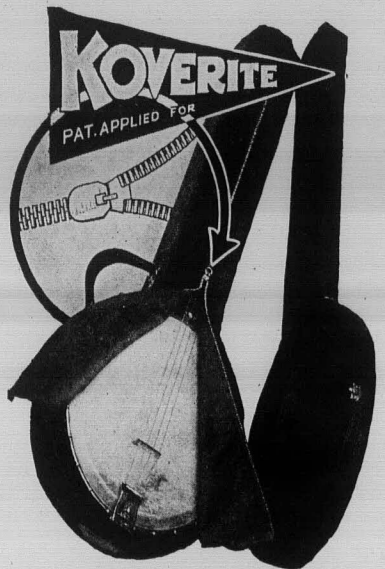
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Plectrum Notes and Queries

Continued from page 65

(1) I have been able to make neither head nor tail of the study of harmonics. Can you give me information regarding their use (if any)?

(2) Do professional tenor banjoists play by ear?

— J. C. E., Niagara Falls, N. Y.

(1) Full details in regard to both natural and artificial harmonics appear in most of the tenor-banjo instruction books advertised in this issue. The use of harmonics in solos is by no means rare but you need a quiet audience to be heard. (2) Any banjoist who has a natural instinct for harmony, particularly in regard to progression of the relative dominant chords, will fake "by ear" and get away with it, but he is bound to miss out on some of the passing chords. The majority of banjoists fake to a certain extent but I have no doubt there are many who are good readers.

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 unsolicited communications.

MUSIC OR HIEROGLYPHICS—WHICH?

BEFORE the art of printing was known, all books were in script. Musicians were compelled to read from script. This was their misfortune. But the publisher who today deliberately printed a book or magazine in illegible old script, would find his business fading quickly. Yet this is exactly what some music publishers are doing.

We could mention numbers where the "Q" fourth line above in the published music was actually nearer to the staff than the "P" preceding it. Also "C's" spaced higher than the "E's", etc. We have had to use a reading glass to discover whether certain hieroglyphics were intended for sharps or naturals. Stems, or tails of notes, were printed with quaky lines fading away and giving them an aged appearance. If the idea behind this printed script is to convey the impression of the original score of some old master, there is no reason to make him such a decrepit and shaky one. If it is done for the sake of economy, it is surely "false economy" if there ever was such a thing.

There is really as much art in this printed script rubbish, as there would be in a picture of an ancient knight going to the Crusades in a "Tin Lizzie." The publishers of this sort of script have as much idea of art as a Berkshire hog has of astronomy.

In ordinary prose, readers could pass a few blurs or other faults without difficulty in understanding the meaning; still they would soon "raise Cain" if they thought those obliterations, etc., were deliberately placed there in either the name of Art, or through a false sense of economy.

Music must be read at a certain speed. One cannot stop to decipher the meaning of each blur as in the case of a book or newspaper. Then, musicians often work under a terrific eye strain, and the very least a music publisher can do for those who make his business possible, is to print music with the ledger line properly spaced, and with all characters as clear and distinct as twentieth century machinery will allow.
— HARRY NOAKES, Canada.

ANOTHER WHITEMAN UPHOLDER

IF Mr. Ernest Newman can bring over anything as good as Paul Whiteman's Orchestra which he so unjustly berates, we would be glad to hear it. "Bring 'em on!" We Americans will give them as square a deal as they will get anywhere in this world, regardless of where from. I have been in the profession for more than thirty-five years, and I think I know my "groceries" in the matter of orchestras and bands. I have heard Whiteman and read Newman—and I vote for Whiteman—who could fill a bigger London hall than could the British critic or I misjudge the average good Britisher.

Just a word regarding the JACOBS' BAND MONTHLY: I wouldn't be without the magazine if it cost twice as much as it does.
— J. N. MENDRO, Chicago, Illinois.

SOMETHING NEW UNDER THE SUN

NEW THINGS are scarce, yet to the Orchestra Music Supply Co., 1658 Broadway, New York City, must go the credit for evolving something in the way of orchestra material that is both new and useful. We refer to their recently published series of Orchestrettes. These comprise interludes, introductions and endings arranged for the small orchestra. The Orchestrettes are from four to eight measures in length and arranged so that they can be interpolated with or added to any regular orchestra number, thus providing an effective modern introduction or ending, or an artistic modulation between two numbers in different keys.

Orchestrettes are planned so that they are to be cut up and made a part of the numbers to which they are added. All of the most used keys are covered and all possible rhythms and styles of music. There are also several available Orchestrettes in each classification. The book of interludes and modulations, for instance, includes 96 separate modulations. The Orchestrettes are written by F. Henri Klickmann. They are thoroughly musical and the orchestration is both practical and effective. Their general excellence and originality and the usefulness of the idea demands more extensive review, which will appear in a future issue.



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Great Orpheus, deliver us!

— Alfred Sprissler

WE SMILED AT THESE

The Passerby — You deserve a medal for your bravery in rescuing that boy who fell through the ice. What prompted you to take such a risk?

The Young Hero — He had my skates on.
— Boston Transcript.

A miss is as good as her smile. Garters were originally designed to hold up stockings; now they hold up traffic. The most successful composer is Chloroform. These continued reductions in automobile prices are destroying the main motive for owning a car. Strange, but the rawest things are the most frequently overdone. Many wrecks on the sea of matrimony have been caused by too many permanent waves. There's no use putting a Scotchman on the witness stand — he won't give himself away. The modern girl never puts off tomorrow what she can take off today.
— Ahzir Ghartarzon in "The Boston Herald."

A couple of travelers were discussing the places they had visited. "I suppose London is the foggiest place in the world," said one.

"Why, no, I wouldn't say that," returned the other. "I remember once being in a place much foggier than London."

"Where was that?" quired his friend.

"Hanged if I can tell you where it was," said the other.

"You see it was so frightfully foggy." — Boston Transcript.

The Prodigy's Mother: "Of course, I know she makes little mistakes sometimes, but, you see, she plays entirely by ear."

The Prodigy's Uncle: "Unfortunately, that's the way I listen."

Why doesn't some pianist give a recital on a dumb piano?
— Musical America.

We have heard recitals by some very dumb piano players, if you know what we mean.

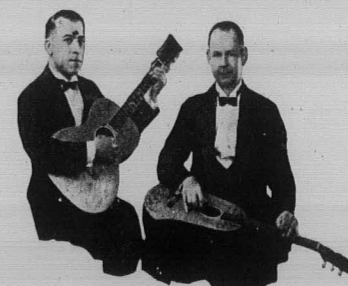
A man fell and injured his hand.

"When this hand of mine gets well shall I be able to play the banjo?" he asked the doctor.

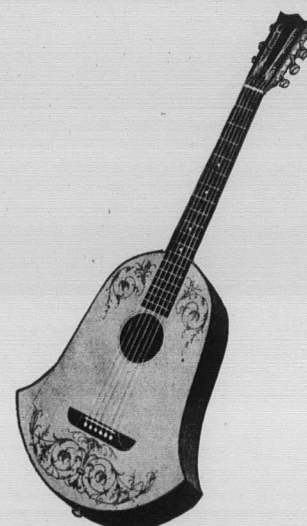
"Certainly."

"Thanks; you're a wonder, I never could before."

Try yourself on this sometime: Does the band follow your beat or do you just "beat time" with the band? Sure there's a difference — ask Patrick Conway or John Philip Sousa — they know.
— Pitch Pipe.



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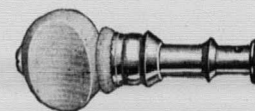
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KEEPING POSTED

Comment by the editors, based on personal inspection or review of the commodities or publications discussed, and written especially for the benefit of our readers, rather than as mere trade boosts or reciprocal pat-on-the-back of the buyer of advertising space.

TWO of the most closely associated arts are music and printing. Perhaps this statement may cause something of a shock to the average reader who may never have considered printing one of the fine arts. To tell the truth, some of the printing issuing from the houses of music publishers could hardly be so classified. However, we hardly need to do more than point out the fact that music is entirely dependent these days on the art of printing for its dissemination. Not only must music be well printed and presented in a form in keeping with the artistic standards of the composer and publisher, but it is largely through the printed page that the publisher and dealer are able to appraise the general public of their musical offerings, prices, terms and whatnot, radio publicity to the contrary notwithstanding. Despite the obvious relation of fine printing and good music it is the sad truth that many publishers have given too little attention to the attractive and artistic presentation of their sales literature. And thus it is that many publishers' catalogs, circulars and such have appeared more like patent medicine advertisements and almanacs than anything else we can think of by way of comparison.

These are some of the thoughts that skimmed through our mind as we lifted from our desk the latest edition of the *Ditson Novelty List*. An exceedingly attractive bit of typography, reminding us of a Moorish motif, decorates the cover. Within the book we find listed a type of music publications which, for some strange reason, music publishers are prone to catalog as "novelties," but which by no manner of means are associated in our mind with the various odds and ends to be found at counters in department stores or in Kresge's Green Front Emporium. Many pictures and sketches of artists and not a few interesting news notes are scattered through the book, together with a number of thematic excerpts, the whole comprising a most readable and informative printed piece, put up in a style quite in keeping with the standards and traditions of the House of Ditson. We earnestly recommend that you send to Oliver Ditson, Inc., Boston, Mass., for a copy. We also recommend to the House of Ditson that the title of the book be changed to something that is more truly indicative of the worth-while material between the covers.

Along comes the Buescher Company with the winter edition of *True-Tone Musical Journal*. It seems that we have said about all that can be said about this remarkable magazine, which is less like an instrument manufacturer's house organ, which it is, and more like an honest-to-goodness magazine, which it also is, than anything else you have ever seen come from the Sales Promotion Department of an industrial institution. We are pleased to see as the leading article in this issue an article by our own Clarence Byrn, than whom there is no more potent and powerful force in the field of public school music. Many other articles by well-known writers, and a host of pictures presented in a most attractive manner, with a minimum of Buescher advertising, make this *True-Tone* about as meaty as any twenty-four pages you ever had in your hands. The publication is marked 5c, a copy, but if our good friends, F. A. Buescher and advertising manager Robert Shepard, editors of *True-Tone Journal*, won't send you a copy in return for a postal card request we will charge 'em advertising rates for this space.

Much of the mystery that has surrounded the layman's and even the musician's conception of the French horn is removed by a very practical booklet entitled *King French Horns*. A large part of this booklet is written by Mr. A. J. Pelletier, horn player with the Detroit Symphony Orchestra, and from a casual perusal of the treatise by Mr. Pelletier and the description of the manufacturing processes whereby King French Horns are made in the plant of H. N. White Company we have still further faith in our previously announced belief that not all the good French horns are made on the other side of the Atlantic.

The H. N. White people have contributed largely to the pre-eminence attained by American-made wind instruments and the name of the firm has become inseparably associated with the highest manufacturing standards and business procedure. The French horn booklet above mentioned is a nicely printed little publication which fits in with the uniformly high grade pieces which comprise the sales literature of this house. In writing to the H. N. White people (5225-33 Superior Avenue, Cleveland, Ohio), for the French horn booklet it will also be worth your while to ask for their general catalog if you have not seen it, as it is one of the most attractive and valuable publications of its kind this editor has ever seen.

Violinist, violin makers, connoisseurs of fine violins — in fact every lover of this beautiful instrument will find the two brochures prepared by John Friedrich & Bro., 5 East 57th St., New York City, exceedingly interesting. The special souvenir booklet of John Friedrich Instruments exhibited at the Philadelphia Sesqui-Centennial Exposition contains the history of John Friedrich and detailed information of violins made by him, with illustrations and descriptions.

The purpose of the booklet on rare old violins is to present descriptions of rare old violins which represent intrinsic values, both as specimens and musical instruments. This

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is possible because Americans possess most of the masterpieces in the art of violin making, and John Friedrich & Bro., have gathered with much care and effort some of the very best of these rare old violins. This company invites visitors to its new studio at 57th St. and Fifth Ave., at No. 5 East 57th St., to see the enchanting Amatis, Bergonzis, Vuillames, etc., in their extensive collection. And, if it is impossible to see them, one can well visualize them through the medium of the illustrated booklets referred to, which the company will gladly send.

It is easily seen that, as well as being a thorough, complete course in saxophone playing, *The Thompson Progressive Method for the Saxophone*, which is planned especially for the use of teachers, is the type of course that gives the pupil a feeling of intimacy with and confidence in the writer. *The Thompson Progressive Course*, intended for home study, likewise shows the careful work of a successful teacher, and in even greater degree it is so planned as to create the atmosphere of close proximity of writer and student.

In both courses, explanations are clear and concise in every lesson, and the home-study pupil is given every opportunity to resort to Miss Thompson's help in the event that he runs into difficulties. The course includes a great deal of elementary harmony, scale-playing, chord-writing, and "Pyramids"; it covers a full year of steady, systematic work. Every effort is made toward helping the student to become a competent, artistic, well-taught player of the saxophone. *The Thompson Progressive Course* is conveniently published in loose-leaf form, so that each lesson is separate. Anyone interested in either of these saxophone courses can secure further information concerning them from the *Apex Orchestra Service*, 1658 Broadway, New York City, who handle these instruction books.

To be able to read music well at sight is an accomplishment which not only means pecuniary benefit through orchestral or band work, but adds greatly to the enjoyment of playing. C. A. Davenport, Chillicothe, Ohio, has written and is marketing a series of lessons to show legitimate shortcuts to the easy reading of music at sight. The mathematical basis of his method has the indirect support of Helmholtz, perhaps the world's greatest authority on music as a science, who said: "Mathematics and Music — the most glaring opposites possible in human thought, yet they go hand in hand."

There are bargain-hunters in the world of music as well as in that of housewifery, so those dealers who like to obtain bargains in salable musical instruments undoubtedly gave a cordial welcome to the broadside recently sent out by The Fred Gretsche Manufacturing Co., 60 Broadway, Brooklyn, N. Y. This broadside listed a large number of salable instruments at special and very reasonable prices. A card with your address will bring it to you if you were overlooked in the initial mailing.

The music trades will be interested to know that a copy-right has been issued to the *Bacon Banjo Company, Inc.*, Groton, Conn., manufacturers of B. & D. "Silver Bell" and Super-Banjoes for the Trade Mark, "No Plus Ul Tra." The name was chosen because it was considered especially applicable and significant to their banjos in all ways, and is apt to become as well known in the musical world as the slogan "99 44/100% Pure" is known in the sphere of less artistic activities.

New York, New York. — February 3rd a testimonial banquet and entertainment was given in honor of George M. Bundy by the Associated Musical Instrument Dealers in New York and the Merchandise Manufacturers Association (Eastern District) at the Café des Beaux Arts, with H. L. Hunt of the Chas. H. Ditson Co., as toastmaster. Mr. Bundy is the head of H. & A. Selmer, Inc. which is moving its manufacturing and mail order department to Elkhart, Ind.. The affair was in the nature of a farewell and love feast for Mr. Bundy who is one of the best known and best liked men in the entire industry. Mr. Bundy had an important part in the formation of the Musical Instrument Dealers Association of New York and was its first president. On behalf of the Musical Instrument Dealers' Association, President Henry Gerson, Carl Fischer, Inc., presented Mr. Bundy with a beautiful gold watch. In his acknowledgment of the gift Mr. Bundy indulged in a few reminiscences during the course of which he divulged the fact that his first musical experience was as a clarinet player in the home town band of Corning, New York. While still a lad he came to New York to study clarinet with Mr. Selmer, later becoming a pupil of Gustave Langenus who, by the way, was present and rendered a clarinet solo. Mr. Langenus, in a happy little speech, stated that he regarded Bundy as his most successful pupil "from a financial standpoint." Bundy himself intimated that he felt that as a clarinet player he was an excellent Rotarian. Be that as it may, Bundy has never lost his interest in the instrument although he left the professional field some years ago and has since devoted most of his time to the diversified activities of the great institution of which he is the head. The new plant in Elkhart occupies an entire city block and the concern will be equipped to give the finest and most complete service to the great and constantly increasing clientele of H. & A. Selmer, Inc.

I must compliment you on the JACOBS' BAND AND ORCHESTRA MONTHLY. You are getting out a real live paper these days. I was brought up in a western newspaper family and can appreciate more keenly what it takes to make such a periodical. — HUGH T. HART, Spartanburg, S. C.

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NORMAN LEIGH
SPOKESMAN

THE CAPITOL THEATER, ALLSTON. There is a subtle atmosphere about this house which makes it different from any other theater with which the writer is acquainted. This atmosphere is best described by the term "friendly." From the time one buys one's ticket from the smiling young person at the box-office until one is safely and comfortably ensconced in one's seat, this atmosphere is deftly getting in its work upon the subconscious mind to the point where one can take even a friendly interest in the silent rantings of Francis X. Bushman — the embarrassing predicament the writer found himself in upon his last visit to the Capitol. This of course, as is always the case in such matters, is traceable directly to the personality of the chief executive, in this instance the house manager, Mr. Beag — a gentleman of such unbecoming modesty that his name does not appear anywhere on the program and whose initials are therefore as great a mystery to me as the Congressional popularity of the Volstead Act. I can vouch, however, for the fact that Mr. Beag radiates geniality as electric heaters are advertised to radiate warmth, because I experienced some of it on the above mentioned visit. Once having experienced it the wherefore of that extremely comfortable feeling which steals through the midriff upon entering the Capitol becomes a matter of no mystery at all, because there is a sincerity about the man which makes one quite certain that this geniality extends to the employees of the house, who having absorbed their due share, pass on the generous residue to the patrons in the form of an unfeeling and smiling courtesy. As I went to the Capitol, however, to listen critically to Hy Fine and his orchestra I had better get about the business of reviewing my impressions or the stern and practical editor will be charging me for space rather than paying me for it — a forbidding thought!



NORMAN LEIGH

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To those who have listened to Fine's music, as has the writer in times past, just as one listens to any good team dispensing pleasing sounds, I make the following suggestion. The next time you are witnessing a picture at this house take heed of the following features of the musical accompaniment: First the absolute suitability of the music played for any given scene; second that this suitability has to do with the emotional content of the scene rather than with its exterior trappings; third the almost uncanny timing of the music with the picture so that the final strains of a musical movement are coincidental with the ending of an emotional episode, thus giving to this orchestra that feeling of flexibility more often credited to the organ in this sort of work than to an aggregation of orchestral players. The answer to the first gratifying characteristic is Brains; the answer to the second is answer and the rest is due to a remarkably efficient timing device which I understand would find its place in many a house where it is much needed if it were not for the expense attached to its installation.

Now although these things mentioned above do not belong in the category of the obvious to the average patron of a picture house, they curiously enough, in spite of their subtlety, add to or lessen his enjoyment of a photoplay in proportion to their presence or absence, and that is no doubt one of the reasons that the writer in common with many thousands of other loyal Capitolites receives a greater degree of pleasure in witnessing a picture at this house than at many of the gaudier and more pretentious Mausoleums (the word is used advisedly) of Pleasure operating in town.

When I add that this orchestra can not only play pictures, but that it can also play music, I think that I have said enough to lead the perceptive ones to the conclusion that in Hy Fine, and his team the Capitol management has something a bit out of the ordinary. If such be the case my labor is done and the couple next door, who no doubt are anxiously if not patiently awaiting succor from the click of my typewriter, can utter a gentle and heartfelt curse of thankfulness and slip off to a somewhat delayed appointment with Morpheus. I think I shall extend to them the privilege.

THE BOSTON SYMPHONY ORCHESTRA. Admirers of Serge Koussevitzky will be pleased to learn that a contract has just been signed whereby his stay with the orchestra has been extended by a matter of two years. Of equal interest is the announcement that the eminent Italian, Alfred Casella, is to direct the "Pops" this season.

AT THE METROPOLITAN — Richard Dix and Betty Bronson in "Paradise for Two." This opus is based on a theme suffering from charley-horse and other complex infirmities common to the aged and indiscreet. There is the dampfool uncle and the sporting bachelor heir who must produce a wife or suffer the consequences. There is the innocent heroine, who, for a price, consents within limits which will suggest themselves to followers of American Farce, to impersonate the necessary evil referred to above.

There is the god of the machine, in the person of the sporting nephew's sporting friend, who lays the plans and procures the false wife with which to befuddle the dampfool uncle. Then comes the befuddlement followed by scenes of slowly awakening amour on the part of the hardboiled nephew, who discovers to his own horror and the sympathetic interest of the male portion of the audience, that something of a novel and unpleasant nature is befalling him. The nephew becomes more foolish as uncle becomes less so and the latter by shameless eavesdropping uncovers the whole nefarious business. Uncle then rushes the situation for which everyone has been waiting with bated breath — the bedroom scene. Alas! The producer at this point lost his courage. What are pictures coming to anyway? There is nothing much more to tell except that the final jest is on the wicked nephew — he marries the girl!

Under *Brooklyn Bridge*, programmed as "in the spirit of the late nineties," with a back-drop whose sky-line smacked suspiciously of 1927, was the stage production of the week. Dancers, singers, contortionists, and bustles were much in evidence — all of them authentic specimens.

"Songs of the British Isles," from the *Famous Melody Series*, a cleverly presented and well photographed offering, *Felix the Cat* and the *Metropolitan News Weekly* in combination with *Topics of the Day*, constituted the balance of the picture program. With a forty piece orchestra at his disposal, someone conceived the original idea that a harmonica soloist would be the ultimate whiskerino to accompany the last named item. May he be boiled in valve oil and his children's children learn the saxophone!

Robert Van Alstyne, whom, until the Metropolitan Program set me right, I had for years mistakenly called Egbert because that was the only way I had ever seen it in print, presented himself, two singers and a complete assortment of former glories including, of course, *In the Shade of the Old Apple Tree*. This gentleman has had a long and honorable career as Purveyor of Sentiment to the Public. The list of his hits was impressive.

Del Castillo, whose capabilities are far in excess of his opportunities, played organ accompaniment to a set of Valentine slides — notable amongst which was a libellous presentation of a Scotsman's Valentine, to wit, an ordinary postcard!

Sixty-cents' worth — easily. J. FRED O'CONNOR, veteran vaudeville pianist has just been gathered to his fathers. Without doubt one of the best known pianists in his line of works, his activities dating from the time when a piano furnished the only music forthcoming from the pit of a vaudeville house, his many friends will be shocked to learn of his sudden and untimely demise — untimely because, although an old-timer at the business, he was just under fifty when he died. It was my good fortune to know him over a period of many years and I can testify to his unusually sunny disposition and unswerving loyalty towards those who were fortunate enough to share his friendship. From those of us who knew you, Fred, Vale!

PAUL SPECHT AND HIS BAND at Loew's State Theater. I am more firmly convinced as time goes on that the proper place and time to listen to one of our American dance orchestras is not at a vaudeville or picture house when this same band is on tour as an act. The tendency at such times seems to be, even with the best of leaders, to confine the program almost exclusively to stunt playing at the sacrifice of those subtleties of which these same organizations are capable when not about the business of astounding the yokels.

Specht and his team are no exception to this almost universal practice, and although it cannot but be allowed that the orchestra is composed of men whose technic is above reproach neither can it be denied that the writer would have experienced more pleasure from their playing if this virtue had not been so strongly stressed. The tone of the orchestra was clear and pure — and, as exhibited at the State, as flexible as a French corset and as warm as the heart of a Down East farmer. Of course this was due to the program which concerned itself almost exclusively with numbers whose sensuous possibilities were positively nil. Carl Engel once said to the writer, if his memory is not at fault, that all music worthy of the name must offer this quality of sensuousness to the hearer. Of course he was excepting church music which too often is possessed of the same, as witnessed the languorous and perfumed holiness of Charles Gounod, Esq. In this dictum Mr. Engel paid his respects to pattern-music and those set pieces of musical pyrotechnics beloved of shallow minds and facile pianists. The writer believes this to be just as true of dance music which makes pretence of artistic presentation, as it is of more ambitious offerings. I can conceive of no greater hell than being forced to sit through a concert of bravura music exclusively — vocal or instrumental — and in a lesser degree bravura popular music is not exempt from this stricture.

The truth of the matter is that "Paul Specht and His Band" as witnessed by your scribe, was an act first and an orchestra second — the which, as far as he is concerned constitutes an inverted precedence. It would only be fair to add that the audience did not appear to agree with me in the least on this matter, the orchestra receiving a generous and enthusiastic applause.

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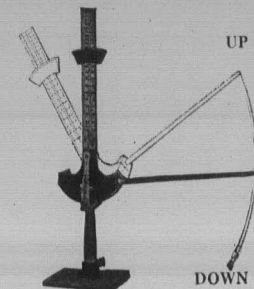
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COMPETENT FRENCH HORN, cello and saxophone player wants location in medium size city for jewelry store. Music as a side line. (3)

WANTED — The band arrangement of "Grand Festival March" by Ch. Bach, op. 111. Harry Coleman, Philadelphia, publisher. Address ALF. H. KREYER, McGregor, Texas (3)

FOR SALE — Fine toned old French violin, Salard, \$25.00; also old English violin, \$30.00. Hopi violin about 75 years old, \$18.00. DR. MOSHER, Box 27, Calcium, N. Y. (3)

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TENOR BANJOIST wishes to join good orchestra, union; age 24. Can read and fake. Gold instrument, plenty experience. EUGENE B. MILLER, Box 436, Humboldt, Kansas (3)

artistic piece of writing is the following: if by the changing of a single component the effect of the whole is lessened then you may be quite sure that you are examining a sound piece of workmanship — in other words a work of art. In applying the test to one of Kern's melodies one finds this to be true to a remarkable extent. Every note is exactly the right one — none other will do quite as well in that particular place. I know of no one, writing this class of music, with the felicitous and gracious turn of phrase possessed by him. Herbert, with of course much greater technical equipment, had it; Lou Hirsch in a lesser degree, but these are with us no longer.

I would think twice before trading a tune of Jerome Kern's for the entire opii of that class of composer who still believes that, if one is to hold the respect of the musical world, it is necessary to write flabby imitations of dull music produced one hundred years or more ago; we have such with us — you know. There is but one Jerome Kern and I am his self-appointed prophet!

My readers will have gathered by now, I hope, that I rather liked *Sunny*; if such be not the case the blame can scarcely be laid at my door.

Miscellaneous News Notes

Pontiac, Michigan. — On Thursday evening, January 13, 1927, the Pontiac High School Orchestra (Mr. Howard S. Monger, conductor; Frank A. Anderson, assistant) gave a benefit concert that might not ineptly have been billed as complimentary-complimentary — that is, in *testimonium honoris* to Mr. Joseph Maddy of Ann Arbor, Michigan, as a recognition of what he has done for public school music in America; and to raise the financial complement necessary to cover the expense of the two boys who with Mr. Monger represent Pontiac at the big Dallas Convention (Feb. 26—March 3). Mr. Maddy's name appeared on the program as arranger of *Rocked In the Cradle of the Deep* for a sousaphone solo, played by Kenneth H. Jennings (one of the probable delegates). The instrumentation for this concert was: five first violins; six seconds violins; three violas; cello; three basses; piano; flute; oboe; four clarinets; three French horns; five trumpets; sousaphone, and four percussion.

Ithaca, New York. — That well-known line of "Bobbie" Burns, "A chief's amang ye taking notes," might easily be twisted into reading, *A chief's amang ye making notes*, as applied to Patrick Conway and his present band work. This noted bandmaster, with his Conservatory Concert Band, is not only "making" band notes unusual to this city until the Conway Band School became part of the Ithaca Conservatory, but when the Liszt *Second Hungarian Rhapsody* is made the *chef d'oeuvre* of a band concert program he is burning band notes into the brain and being of every lover of band music — literally, blazing a musical band-trail because of the supreme excellence of program, performers and playing.

This concert, given on Friday evening, January 14, for the benefit of the Ithaca High School Athletic Association, also included in its program such ensemble numbers as *Overture, Masaniello*, Auber; *Scenes from La Gioconda*, Ponchielli; *Echoes from the Marche*, Hosmer, besides solos and a trio for three concertos. The instrumentation of the band was flute, oboe, E♭ clarinet, twelve B♭ cornets, alto saxophone, tenor saxophone, bassoon, six cornets, six trumpets, four horns, seven trombones, euphonium, baritone, two basses and drums.

Chicago, Ill. — The National Broadcasting Company, under the auspices of the Brunswick-Balke-Collender Company, broadcast the last act of Verdi's *Il Trovatore* by the Chicago Civic Opera Company to millions in American homes through a chain of twenty-six stations. Fifteen microphones played in and about the orchestra pit and another array of microphones spread along the front and another array of microphones spread along the back of the stage made it possible for this broadcast to be as successful as that of *Faust* the previous week which met with universal acclaim throughout the entire country.

The officers of the Brunswick Company were swamped with commendatory telegrams and mail asking for the libretto of *Faust* which was mentioned in the introductory talk by Milton J. Cross, the famous announcer of WJZ, New York, who came to Chicago especially for the occasion and who remained to handle the announcing of the *Il Trovatore* broadcast.

North Liberty, Wisconsin. — We have a good band and a good church orchestra here, also an all-saxophone band that includes everything in that family from the B♭ soprano to the contra B♭ bass, all under the direction of Mr. John B. Dreihelbis. Mr. Dreihelbis is planning to give a combined concert with these three organizations in the near future.

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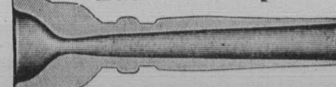
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Another Page from the Editor's Picture Book



J. CLEMENT SCHULER, trumpeter from the Greenfield High School, was among the 250 members of the National High School Symphony Orchestra selected from the 11,000 students throughout the country recommended by their respective music supervisors. This young man was also accepted for the National High School Orchestra which appeared at the Music Supervisors' National Conference at Detroit last year, where he held the second trumpeter's chair. This year he has been promoted to the first chair. When Schuler recently started for the Superintendent's Conference at Dallas, Texas, to play there with the National High School Orchestra, he was carrying with him a beautiful new gold Vega trumpet, purchased to celebrate the honor conferred upon him.

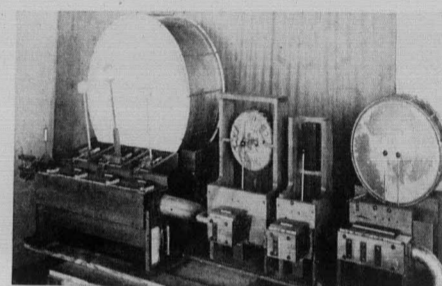


LIEUTENANT CHARLES BENTER, and CAPTAIN WILLIAM J. STANNARD, navy and army orchestra and band conductors, directing a unique series of concerts with the combined army and navy orchestras.



THE JUNIOR SYMPHONY ORCHESTRA of the Boston Public Schools, H. Dana Strother, Conductor, center left. At his right is John O'Shea, Director of Music in the Boston Public Schools.

Most of the boys and girls pictured above took part in the great New England Orchestra and Band Festival, held in Boston last May, and they are eagerly looking forward to again playing with the giant 2000-piece school children's orchestra which will be heard in Boston on May 21.



A good theater organist has to be a good trap drummer as well. Here are a few of the traps in the Metropolitan Theater organ, Boston.



If you have seen the Vitaphone you have seen an heard REX SCHEPP, one of the most talented of the younger players. The Vitaphone people state that Schepp and his Washburn banjo will be presented in all theaters showing the Vitaphone in the next few months.

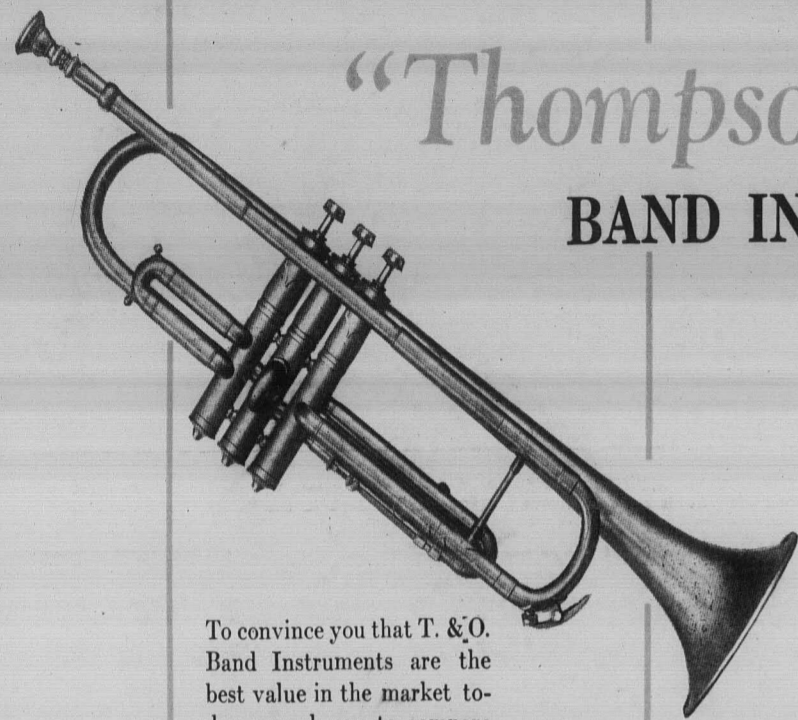


THE REYNOLDS-KENT KENTUCKY HOTEL CARDINALS of Louisville, Kentucky, are reputed to be one of the best orchestras in the middle west. They play at the Kentucky Hotel and are heard regularly on the air. This orchestra follows the modern trend toward rhythmic figures and patterns with its two Gibson banjos.



Who said the ladies cannot play the big basses? If you have been one of the skeptics you should hear MISS BILLIE JENKS of vaudeville fame play her York Sousaphone.

When H. & A. Selmer, Inc. opened for business in New York a couple of decades ago they occupied one room. Now, besides their fine store in the Strand Theater Building, New York, they occupy this beautiful new plant at Elkhart, Indiana into which they moved during the middle of February. The entire manufacturing and direct-by-mail sales department will be located in the Elkhart plant. The New York retail store will continue as formerly.



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