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APRIL, 1927 Volume XI, No. 4

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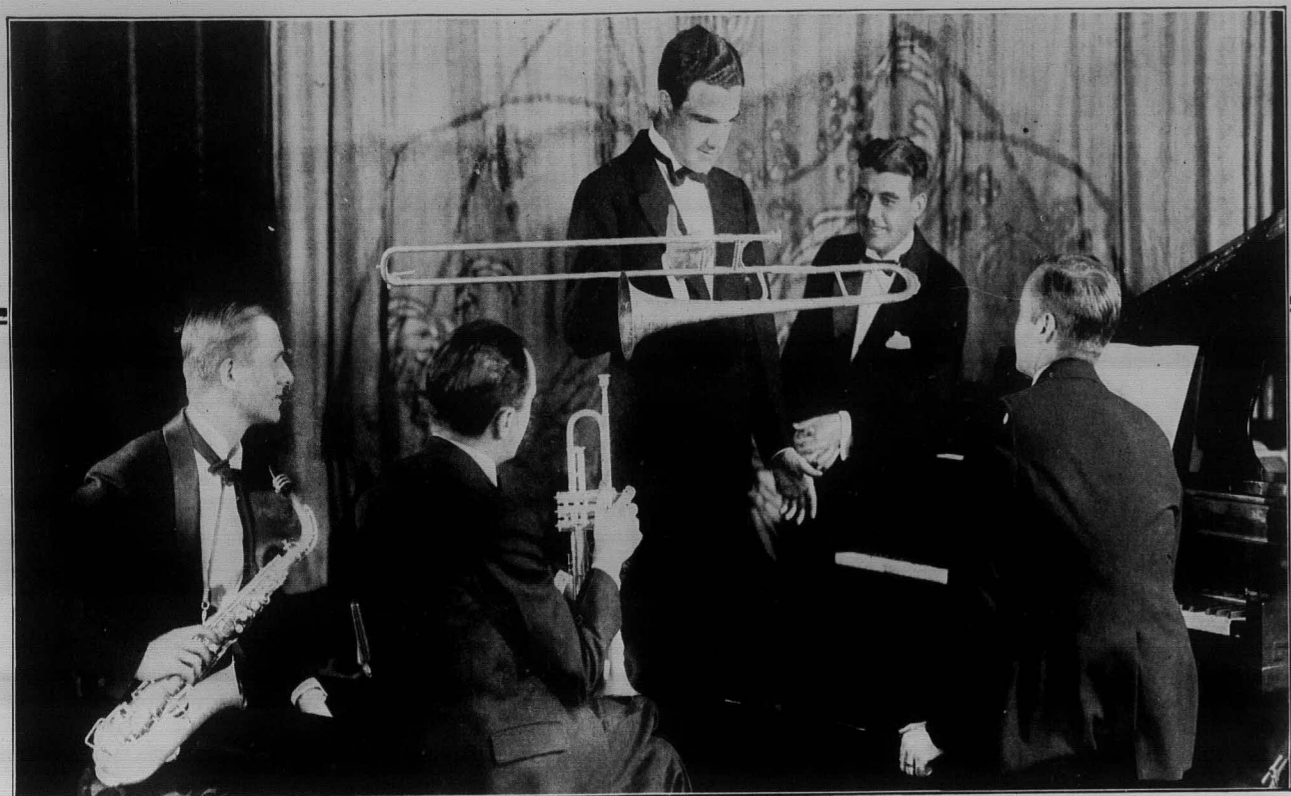
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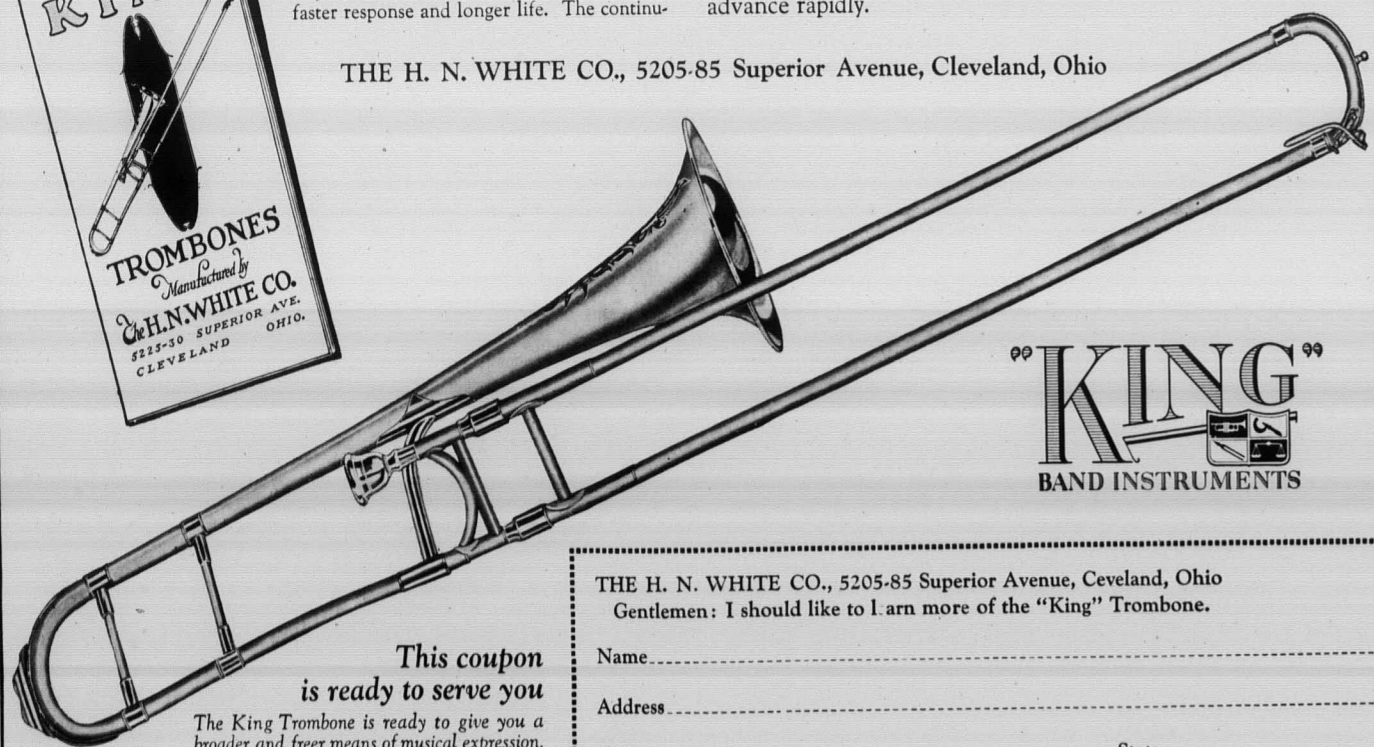
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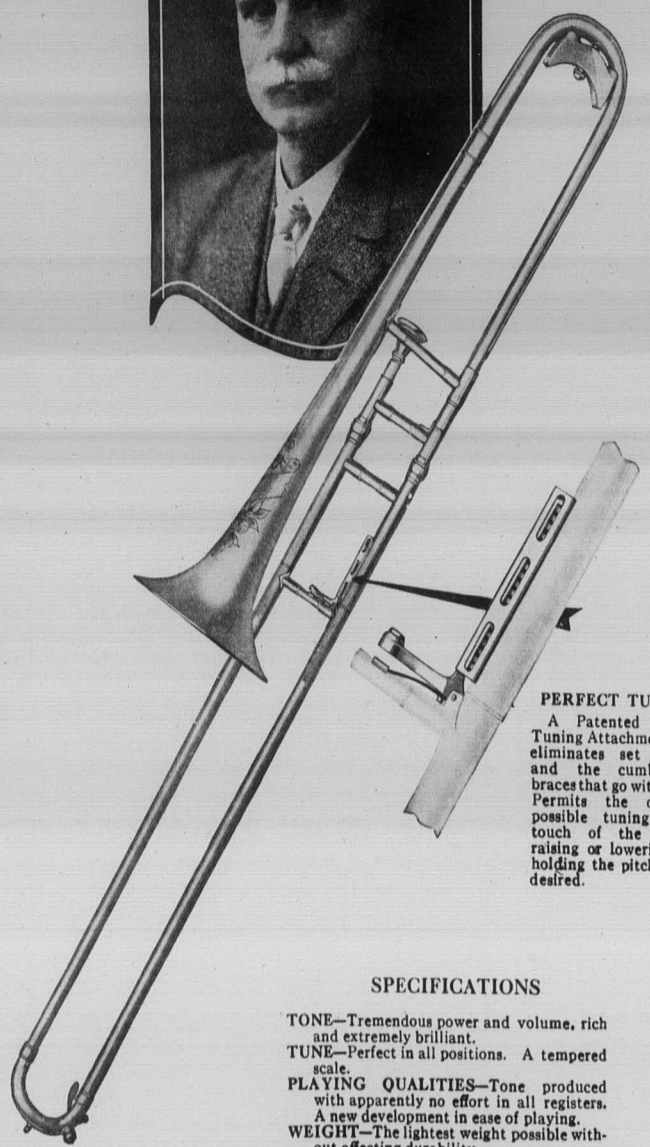
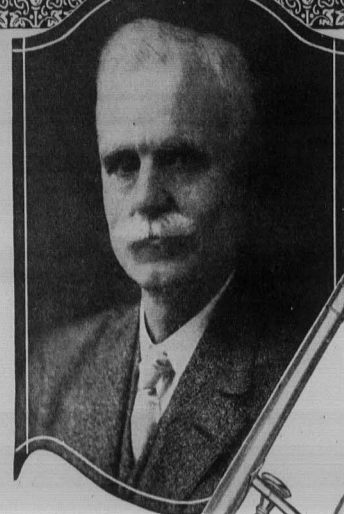
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MELODY

A MONTHLY MAGAZINE FOR PHOTOPLAY MUSICIANS AND THE MUSICAL HOME

PUBLISHED MONTHLY IN BOSTON AT 120 BOYLSTON STREET

WALTER JACOBS, INCORPORATED

LLOYD LOAR, Editor MYRON V. FRESSE, Literary Editor WALTER JACOBS, Music Editor C. V. BUTTELMAN, Managing Editor

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Across the Flat-top Desk

THE National High School Orchestra idea which was conceived by Mr. Maddy and so capably introduced by him at the Supervisors' Conference in Detroit last Spring has definitely established itself as an artistically practical factor in music education.

This National High School Orchestra is composed of instrumental music students from the public schools of the whole country. Every school is given a chance to be represented, and the only requirement is that those pupils who are to represent their schools shall have attained the necessary degree of proficiency on the instruments they aspire to play in the National Orchestra. Some two hundred students composed this orchestra for its first appearance in Detroit last Spring and the student-members came from all sections of the country. As the Supervisors' Conference is a biennial affair it did not meet this year, but the closely allied superintendents' division of the National Education Association ("N. E. A.") held a Conference in Dallas, Texas, the last two days of February and the first few days of March.

Superintendents are of course, very important personages in the personnel of the school faculties. As the actual heads of the public school systems in their respective communities they are directly responsible for the success or failure of educational programs under their supervision. Appreciation by them of the importance of music in the educational program and of the achievements in music education already completed is due both superintendents and supervisors. President Condon and Mr. Maddy conceived the idea of having the second National High School Orchestra assemble at the Superintendents' meeting this year to give audible proof of the progress and achievements of this not-the-least-important item of the educational program under the management of the superintendents.

The student members of this year's orchestra were selected in the same way as for the previous year; two hundred and seventy-five of them assembled in Dallas for rehearsals under Mr. Maddy during and preceding the Conference, and were ready for their first public appearance the second afternoon of the Conference program. This concert was for the benefit of the people of Dallas as well as the delegates and made a profound impression upon the large audience assembled to hear them.

Four days later the final program was given for the benefit of the Superintendents and furnished the real thrill of the entire Conference. The unanimous verdict of the assembled superintendents as to the value and success of the National High School Orchestra idea was more enthusiastic and sweeping than even the one given by the Supervisors last year in Detroit. Mr. Maddy conducted both concerts and the consensus of opinion from those who have heard both the last year's and this year's orchestra is that the achievement of the group for this year surpassed the initial performance last year. With Mr. Maddy in charge

The Second Appearance of the National High School Orchestra

this improvement was to be expected. It seems safe to consider the National High School Orchestra a permanent and vitally important part of our future musical educational program in public school work.

CO-OPERATION IN MUSIC

ONE of the greatest aids of civilization is co-operation. As the human family progressed from semi-savagery toward enlightenment, co-operation became more fully appreciated and consistently practiced. Co-operation and civilization can be said to include each other. The more co-operation the more marked the advantages of civilization.

Co-operation is a working together of associated or neighboring individuals for the benefit of the entire group. It must begin with smaller groups before it can thoroughly permeate and buoy up the larger groups which include the smaller ones. That family whose members do not co-operate with each other cannot exert the greatest possible constructive influence for good in the community of which it is a part. Consequently it is not only less valuable to its town, but also to the individuals who comprise it. Towns which have not co-operation among their citizens are not worth as much to their counties, states and nations as if they had this co-operation.

The desirability of co-operation in music and art life is just as great as in these more practical activities. The orchestra or band whose members co-operate with each other and their leader is a better organization than it could otherwise be. The organizer or orchestra director and theater management who co-operate with each other will have a better and more successful theater to play in and to manage. And finally, when all musical groups—amateur, professional, scholastic, etc., fully co-operate with each other all over this big country of ours, American music will be the pre-eminent, artistically successful, world-important activity it should be.

When any musical activity manifests itself, co-operate with it and boost for it—if there is the least thing promising about it. It will help you and your own group more than you realize.

SCHOOL AND STATE

HERE is a most interesting bit of school, city and state statistics that not only gave historical prestige to a school's graduating exercises, but in all probability will enter into history itself. Sung by an assembly of 3000 or more persons that was comprised of the graduating students,

with their teachers, families and friends; the singing conducted by the music supervisor of the city schools in conjunction with an instrumental ensemble of 110 student musicians, and to an orchestral accompaniment arranged by a twenty-year-old post-graduate student—at its thirty-fourth commencement on Wednesday, January 26, 1927, the Cass Technical High School of Detroit presented for the first time in public the new *Song of Michigan*.

The words of the new state song are by Anne Campbell, of the staff of *The Detroit News*. They were written to commemorate the ninetieth anniversary of Michigan's admission into the Union as a State, and were dedicated by the *News* to "The School Children of Michigan." The words were set to the air of an old folk-song by August Klinecke, director of "The Vagabond King," and arranged for piano by Prof. Frederick Abel, one of Detroit's oldest and most distinguished music teachers. The symphonic orchestra arrangement was made by Orvis Lawrence, conductor of Cass Technical High School orchestra, glee club, and harp ensemble. In order to more appropriately accentuate the composing, dedicating and presenting of the state song, Benjamin Comfort (principal of the school) and Clarence Byrn (director of the Cass Band and head of the music department) arranged for its use at the graduating exercises of the Class of January, 1927. Fowler Smith, music supervisor of the Detroit schools, conducted the 3,000 singers of the song.

THE EASTERN SUPERVISORS' CONFERENCE

THE Eastern Music Supervisors' Association closed their three-day Conference in Worcester, Mass., on March 11. The Conference was extremely successful and brought to a brilliant close the noteworthy tenure of office of Doctor Victor L. F. Rebmann, the President for the past year.

The membership of the Eastern Conference was increased to well over eleven hundred and seven hundred of these members were registered as attending the Conference itself—a most remarkable and exceedingly gratifying record.

The many inspirational and interesting items composing the program of the Conference were carried out as previously announced in this magazine, and well repaid in every way the visiting delegates. During the Conference the President was authorized to appoint a committee of supervisors to become part of the executive board of the re-organized New England Music Festival Association which has under its management the band and orchestra convalescence to be held in Boston the 21st of May. This committee will constitute a definite tie-up between the Eastern Music Supervisors and the Festival Association that will be of great advantage to both organizations.

Continued on page 68



NATIONAL HIGH SCHOOL ORCHESTRA, DALLAS, TEXAS, MARCH, 1927. J. E. MADDY, Conductor, R. J. CONDON, President of Dept. of Superintendence, N. E. A. This orchestra of nearly 300 student players, selected from the High School Music Departments of the United States, was an outstanding feature of the Dallas Convention program of the Department of Superintendence of the National Education Association. The remarkable demonstration of the musical accomplishments of the schools of our country given by these student-musicians inspired the assembled superintendents to go on record with a most emphatic endorsement of instrumental music training as an essential part of the public school educational program.



Western State Normal School Glee Clubs—Acknowledged to be among the best "vocal orchestras" in the country. The Men's Glee Club, under Mr. Maybee's personal direction, won first prize in the Michigan State Contest last year against strong competition—a fact which should add considerable weight and interest to this article, in which Mr. Maybee sets forth his theories and methods.

Developing a Vocal Orchestra

By HARPER C. MAYBEE

IN CHORUS (part-singing) and orchestra (part-playing) training, what we have designated here as "group-unit-person" work places group and unit responsibility directly upon the individual; by "group" is meant the body as a whole, by "unit" a part or section of the whole (as the baritones or first tenors), and by "person" the individual. By its operation, each individual player or singer is trained to feel a responsibility for his part individually; that is, he is a contributing factor to the unit in which he belongs, and also is imbued with the further idea that each unit blends into the other units, thus making a coherent working group — or whole.

The emphasis placed upon the development of the smaller groups in ensemble singing and playing, is attracting the attention of people in the musical world. The poorly balanced large chorus or orchestra has been largely supplanted by the smaller and better balanced group with intensive training, and this has been the means of developing a different basic technic. In most instances, thoroughly competent musicians who understand the training of voices both collectively and individually are doing the work. Let us consider some of the fundamental essentials to be sought in students in order to build a singing organization based upon the "group-unit-person" idea:

1. A strong impulse to sing.
2. An accurate ear — pitch and rhythm.
3. Individual and group responsibility.
4. A growing ideal of the beautiful in music.
5. A voice above the average in quality.
6. A capacity for accuracy of detail.
7. A musical imagination.

TUNING THE VOICES

Music is both a science and an art. Vocal music has to do with articulate musical ideas. These ideas consist of rhythm, words and tones; combinations of words and tones, phrases, musical and poetical. The composer has selected a poem which he sets to music, the director seeks to give an adequate interpretation of the musical setting of the poem. The accomplishment of this is what we wish to discuss in a rather detailed manner, and we will begin with the tuning of the voices.

We start the group humming F# in unison, then the same with each unit separately, then back to the group. This is to be repeated in a higher and in a lower pitch, then followed by a series of neutral syllables to establish accuracy of pitch, articulating of the consonants, vowel formations, attack of phrase and oneness of tone in keeping together. Each unit sings the same for the blending of the voices into a definite whole. Then we call upon each individual to sing, so as to know what the need of each one is. Suggestions can be made to correct defects in vowel formation, articulation or tone production in the individual, but always returning to the unit and the group.

The series of syllables to be used are:

ti — te — ta — te — ti
yo — ya — yo — ya — yo

and five of the Italian syllables:

da — me — ni — po — tu — la — be.

These should be sung slowly at all times and with great accuracy. A more advanced exercise may be used after the Italian syllables have been thoroughly committed, viz., da — me — ni — po — tu — la — be — da — me — ni — po — tu — la — da as in chanting, prolonging the last da. The unison arrangement of the *Netherland Prayer of Thanksgiving* (published by Ditson) is a wonderful composition with which to continue this work and to apply in singing.

The unison drills should be adapted to four-part harmony for the further tuning of the voices and the balancing of the parts. With a male chorus, for instance, we find that the chord arranged in the following manner produces the best results: Basses low do or 1, baritone sol or 5, second tenors, upper do or 8, first tenors upper mi or 3. This exercise may be used in different keys, but should always be well within the natural range of the voices. The frequent returning to the units to sing alone permits the director to detect various inaccuracies of pitch, tone quality, vowel formation, etc.

The vowel formations must be uniform, and as nearly accurate as possible. If, for example, a group is trying to sing the word "near," and we hear the obvious "r" or "er" and several other sounds at the same time, something must be done to clear up the work. If the accepted pronunciation is not known by all of the group, the news must be broken that the word is to sound when it begins like the "ni" of the Italian syllables formerly spoken of, that the consonant must be sung quickly, and the vowel must re-

tain its form until the very last, then the final "r" is added.

Each vowel sound has a definite formation. If the shape of the mouth is changed during the singing of a word the vowel will be changed. The changing of the vowel when it is prolonged is a very common fault, but can quickly be remedied when attention is called to it and the clean vowel and consonants insisted upon in the drill exercises. These drill exercises should be so thoroughly mastered that they become automatic in response. They should be used before each concert and rehearsal to tune up the voices and get everything in working order before the regular work begins.

Articulation of the consonants depends upon the ability of the group to speak the syllable together as one person. The inability of one or two to rhythmically keep with the rest, entirely disrupts the enunciation of the words. Hence the acquisition of a working rhythm is obvious.

THE SWEEP OF THE PHRASE

A musician is known partly by his rhythm. The development of rhythm is one of the fundamental principles involved in music. The great breadth of rhythmic conception should begin to unfold to students in the adolescent period. The great tendency is to accept the primitive rhythmic idea as ultimate and never seek the marvelous possibilities that lie unfathomed. It is this eternal grind of accent that is one of the causes of an arrested musical development with many a young musician.

A consistent flow of melody must exist. The rhythmic flow of the phrase should at all times be sought. The "sweep of the phrase" is another way of putting the same thing. This sweep of the phrase is an intensity that is kept in the tone at all times. This intensity of the tonal phrase must be guided by the poetical interpretation and general character of the music.

Some time ago we had a promising young tenor trying out for the glee club. He sang solos well, had a prominent position in a church choir quartet, but was absolutely impossible as a member of our glee club, because he would never listen to any one except himself, with the result that he was always either ahead or behind the rest of the group. Another instance, exactly the opposite, was a young baritone with a large, rotund voice. This chap also sang solos well, but when he sang in the group his attitude and voice both blended into the group and became a great power in the welding of the voices together.

The physical, vocal rhythmic response is one of the all-important things in the building of a coherent whole in a singing group. Without it the singing can be but artificial at its best. The weaving of the voices together like a great cable is the thing to be sought, then the singing has a movement, an oneness and an elasticity and coherence that is impossible under any other condition.

The group as a whole must have unity and coherence. Each unit must blend into the



HARPER C. MAYBEE
Head of Music Department, Western State Normal School, Kalamazoo, Mich.

group. Each individual of a unit must add something to his unit. In order to attain this unity and coherence, each individual must be trained to sing his part both alone and in the group so that he contributes to its quality and perfection.

The tuning exercises previously described can be made very valuable in the working out of details in accuracy of vowels, tone quality and rhythm. It is impossible to lay too great stress upon the finer points of the work in these exercises as they are very basic. As a club learns to sing these exercises together and perfect them, they learn to know and will listen and work for more artistic rendition of music.

The only excuse for a conductor to appear in final performance is that the program may be dignified by his presence. Personally we have great admiration for the glee club director who has his work so well in hand that a non-conducted performance will be a great success. This has its advantage as well as disadvantage. However, most organizations grow and develop in a very marked manner during performances. Many times have we found the club singing in a much more artistic manner before an audience than in drill rehearsals.

Much depends upon the consistent and arduous work of the director. If the club is schooled in the art of absolutely keeping with the director in all nuances of rhythm, intensity and coloring, much can be accomplished in a highly artistic manner. This fundamental work goes far back into the drill rehearsal of acquiring the ability to sing the vocal exercise and drill songs absolutely together. The freedom of phrase and the contrasting manner in which a club can sing is dependent upon *finesse* of the drill work coupled to an artistic musical sense in the interpretation of the program. Noise is so often a part of a musical presentation that the real charm and beauty is never revealed, and only noise is produced whenever tones are not true to pitch or when attacks are poor or the vowels are blurred or the consonants inarticulate or not spoken or sung as a unit. If the foregoing is true, one of the first and last and



WESTERN STATE NORMAL SCHOOL BAND

most fundamental things to be sought is to eliminate the noise.

We see in this procedure a development of singing through the "group-unit-person" idea that will be the means of materially changing the whole attitude of people towards group singing. This is not a means of suppressing the individual singer, but rather gives a freedom of interpretation through an intertwining of the voices of each unit so that the resultant quality embodies the qualities of all in such a manner that the group as a whole sounds like a human orchestra. The four-part harmony now has the semblance of the beautiful four-part harmony of the great orchestra.

It is this oneness in the blending of voices that makes for greater purity of tone both in pitch and in quality. Adequate interpretation of a musical composition by a Glee Club demands accuracy of pitch, intensity of tone, coherence of rhythm, clearness of enunciation, precision of articulation, exactness of pronunciation, *finesse* of phrase, vivid imagination, balance of parts, music thoroughly committed, and experience before people. If this is accepted as the ideal, technic and all that goes with it is but a means to an end, but the end

cannot be reached without the means. With this ideal, musical compositions of real merit never grow uninteresting, but grow in their interpretation.

In the final analysis, what are we seeking in this intensive work in the development of a glee club? The answer is "beauty" and "truth" through music — ever-growing ideals. Beauty and truth should be sought through the depths of human emotions when interpreting an immortal poem clothed in a musical language, and colored by human voices in an attempt to reveal that which is beauty and truth both to the intellect and the inner self of man.

It is this insistence upon perfection of detail of pitch, vowels, words, phrase, rhythmic flow and musical imagination that makes possible a musical interpretation filled with beauty and truth. The musical imagination of the director can now play upon this human instrument and obtain tonal colorings adequate to the interpretation of the musical setting of the poem. Group singing is now a joy, a musical satisfaction, and gives to the hearer pleasure through the realm of song — which is "beauty" and "truth."

An Editorial Postscript

IN A large educational institution which specializes in preparing teachers to adequately serve the public or private schools with which they are afterwards to be associated, we would expect the music department to be out

in this branch of preparation for a school career have been chosen with the idea in mind of bringing to the institution personalities with the training and experience necessary to offer a broad and comprehensive course of study. This special music course is in keeping with the general trend of educational affairs and leads to a degree. Besides the regular academic work exceptional advantages are offered in instrumental work and vocal teaching.

There are four practice schools directly under the management of Western State Normal, two of them being township high schools located a few miles from the Normal School, the third a larger system of schools within easy distance, and the fourth a fully accredited school located on the campus of the Normal School. Students in the Western State Normal music department are given practical experience in

very valuable in adding to their fitness to become professional teachers.

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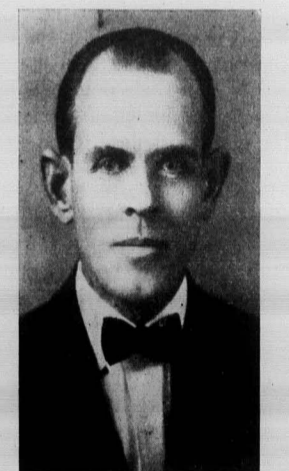
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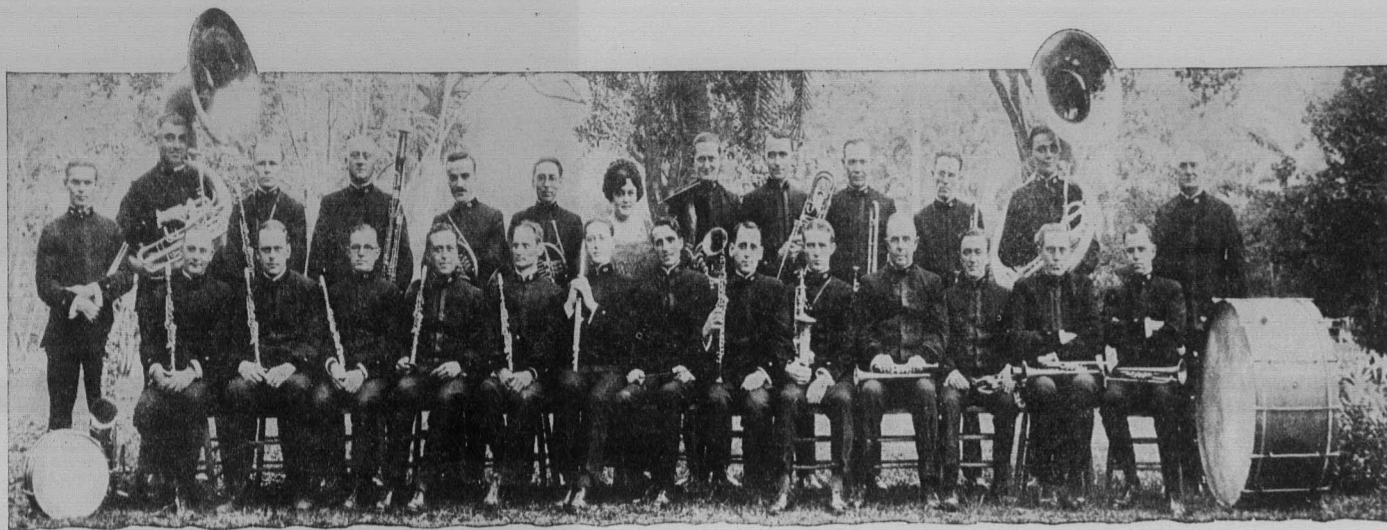
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"Oldest Military-Concert Band in the World?"

By ARTHUR H. RACKETT

IN a well-known magazine catering to professional musicians I recently happened to read an article which, although signed "The Metronome," of a surety misses a few beats in correctly marking certain measures of music history when in the content its writer makes the statement that the United States Marine Band is the oldest military and concert band in the world. Question! Does this writer mean by "world" only that portion of it which lies within the confines of the American continent, or does he mean the whole world that also includes Europe, Asia and Africa as well as America? He further states that this remarkable band has played outside of Washington, D. C., on only six or seven different occasions, the first of these occasions being in 1911 and the most recent ones in 1921, 1922 and 1923. Surely, in making such statements the maker of them is ignorant of the glorious military band history of America, or else at the moment of writing his mental metronome was wrongly marking the time and times of historical musical data.

Thomas Carlyle once wrote: "Happy the people whose annals are a blank in the history books." That was a true (although perhaps not an inspiring) thought, and in general it applies to the United States today. History is not all "bunk" as some persons seem to think, and when dealing with world history we should correlate our historic facts with due regard for the order of TIME. I am, and we all are, proud of our Marine Band and its recorded history; "breathes there a man with soul so dead who never to himself hath said, 'this is my own, my native land?'" We want neither glory nor credit that belongs to another country! There are many like me who, although born in this country, know the military and musical history of Europe as well as that of America and resent being made to appear ridiculous in the eyes of our European brothers, standing the banter of ridicule that I endured in Europe for five years during the '90s. What must the French and English people say if they happen to read the boastful statement that the Marine Band of America is "the oldest military band in the world?" The French possibly may say: "Mon Dieu! You Americans are so funny, but what liars!" while perhaps the English might exclaim: "Fawney! My word, really! How extraordinary!"

We are pleased to say that the writer of the article now under discussion is right when he states that the Marine Band is one of the three great national musical organizations on earth, but when it comes to the matter of being the oldest in point of time (and smallest in point of numbers) our renowned Washington band must drop down to third place. The oldest and largest military band in the world is the Royal Artillery Band of the Royal Artillery Depot at Woolrich, England, with a playing roster of ninety-three instrumentalists. This band has been stationed permanently at Woolrich since the year 1762, and is not only a remarkable military band but a high-class orchestra as well. The second oldest and largest is the famous French Band of the Garde Republicaine (1789), with an ensemble of more than eighty musicians.

The third oldest is our own United States Marine Band of Washington, D. C., which discourses glorious music with only sixty players. Concerning the statement that the first time this band played outside of Washington was in 1911 — as a matter of fact, its first concert tour (from coast to coast) was made somewhere between the years of 1890 and 1892 under leadership of the renowned John Philip

Sousa, and such a tour most certainly would cover more than "six or seven" appearances outside of Washington. In passing, this world-eminent conductor organized the famous "Sousa's Band" in 1892, and directed its first performance on September 26 of that year.

REASONS FOR THIS REPUTATION

At this point it may be well to say that my reply to the magazine article under consideration is not written in any spirit of recrimination, but rather as a register of right record. Possibly a brief history of the three great military bands mentioned will place in the right light before my readers, and perhaps better explain the reasons for refuting the statements quoted. I firmly believe that history (whether past, present or future) should be correctly recorded, and these statements are historically incorrect. Following are sketches of the three bands.

ROYAL ARTILLERY BAND

The Royal Artillery Band (which always has been "double-handed") came into existence near the close of the Seven Years' War, and the circumstances which brought about its inception and organizing are as follows: At that time the British artillery officers, in imitation of the Prussian artillery with whom they were then associated, were very desirous of having an instrumental organization that should be capable of playing band instruments on march and on parade, and orchestral instruments on other occasions. To meet this desire they forthwith set about recruiting such a band on the spot with the material at hand, and it is needless to state that all the musicians were of foreign extraction. The "Articles of Agreement" (bearing the year date of 1762) of course had their various sections or clauses, the first one of which is well worth quoting at this point and reads as follows:

"The band is to consist of men who must be capable to play upon the violoncello, bass, violin, flute and other common instruments." (Note the distinction made by the use of the word "common.") "The Regiment's music must consist of trumpets, French horns, bassoons, hautbois or clarinets; these instruments to be provided by the regiment, but kept in repair by the head musician."

A curious fact in connection with the engagement of these musicians was that the French horn players were to receive a higher rate of pay. The playing strength was increased from time to time, and in 1857 it had a membership of ninety-three instrumentalists — the largest band in the world's military service. To this band belongs the honor of having been the first military-musical combination to give high-class touring concerts in Great Britain, when in 1855 it appeared with conspicuous success in the north of England under the direction of that able musician, Mr. James Smyth. Since then this organization has been famous for its orchestral concerts in all parts of the United Kingdom.

"La Garde Republicaine," the famous French band, and one of the oldest and finest military organizations in the world, whose inception dates back to the French Revolution, may tour Canada this coming summer under the management of the Western Canada Fairs' Association. Negotiations are now under way for such a tour. Should the French organization visit Canada, their first concert will be given at Brandon, Manitoba, during the opening exhibition of the Western Fairs circuit. It is hoped they will come and that some enterprising American organization will book them in the U. S. A.

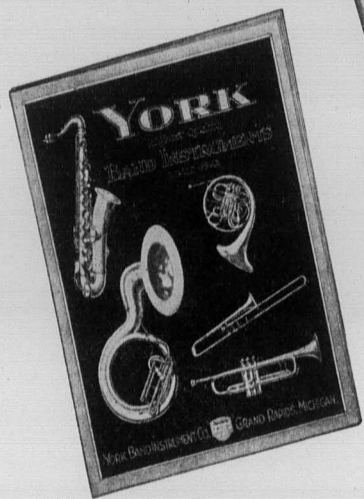
In 1882 the renowned musician, Cavaliere Ladislav Zavertal, was appointed as conductor, and under his control the band attained a high plane of artistic excellence never before equalled — in fact, he made the organization world-famous. This great band leader was born in Italy, and received his musical education at the Naples Conservatoire. He was a theater conductor in Milan, conductor of musical societies in Glasgow, and for twenty-five years was bandmaster of the Royal Artillery Band. He was created a lieutenant in 1898, and received the M. V. O. distinction in 1901. As a composer he wrote several operas and two symphonies, besides music in other forms. In addition to the British honor he was a member of the "Order of the Crown of Italy," and the "Ernestine Order for Art and Science." Farmer places Lieut. Zavertal as, "the greatest musician the British Service ever possessed." The present director of the "Royal" is Lieut. E. C. Streeton, who himself began his musical life in the band which he now has the honor of directing. Prior to this appointment Lieut. Streeton was director of the Royal Naval School of Music, and is a cultured musician who has followed closely in the footsteps of his illustrious predecessor.

As before stated the Royal Artillery Band was "double-handed" at the very beginning of its existence, and for many years past has been instrumental as both a full military band and a high-class orchestra. In its instrumentation are included soprano cornets, flugel-horns, trumpets and saxophones, some of which instruments are not generally found in other British military bands. The membership of the organization, which numbers close upon one hundred performers, is composed of first-class professional musicians, the soloists all being finished artists. Many of England's foremost musicians (both military and professional) have passed through this famous band, the name of which is synonymous with the highest in military band music, coupled with artistic achievement in the orchestral world. In a very true sense the history of the Royal Artillery Band is an epitome of the progress of British military music.

BAND OF THE GARDE REPUBLICAINE

The justly celebrated French Band of the Garde Republicaine is without any "probable possible shadow of doubt" (as Sir William Gilbert once put it in one of his operas) the finest military band today in Europe, if not in the world. As the second oldest military band in the world it came into existence during the stirring times of the French Revolution, and has made long and honorable history. The account of how this great band came to be formed is as follows:

In 1789, Bernard Sarrette (a captain in the National Guard and a gifted musician) organized a band of forty-five fine instrumentalists which first became known under the name of the "Band of the National Guard." Its membership was increased to seventy musicians in 1790. Sarrette also founded a free music school, in which the members of the band were appointed as teachers. This school later received official recognition, supplying all the corps d'armee of France with military musicians, and had the title of "Institute National de Musique" bestowed upon it by the Convention. In 1795 Sarrette's school was amalgamated with the "Ecole du Chant et du Declamation," of which Gossec (also spelled Gosse, Gossez, Gosset), the celebrated Franco-Belgian musician and conductor, was director, with Catel (the composer) as assistant. The amalgamation of these two institutions really was the beginning



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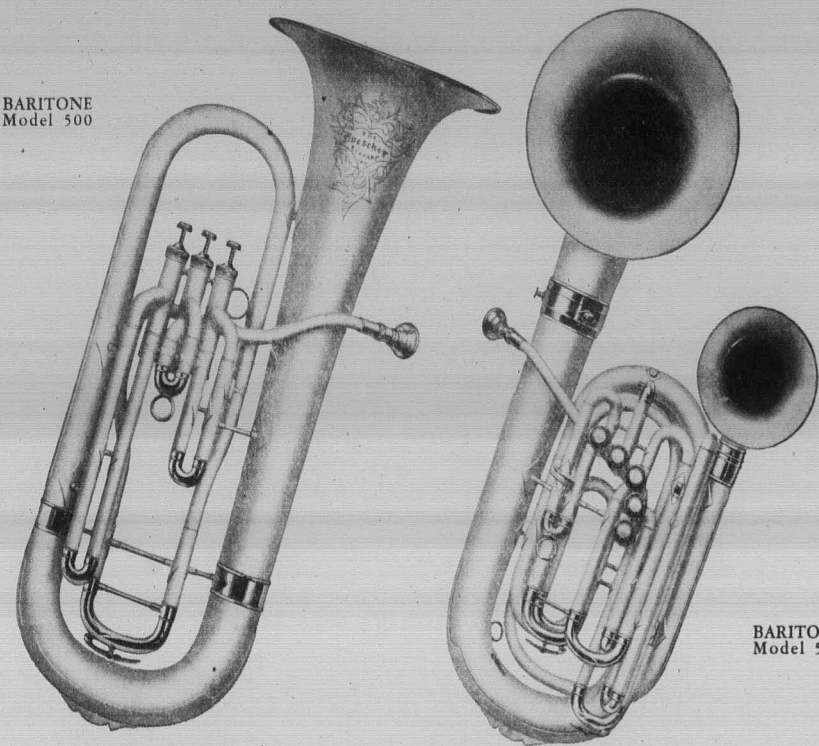
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of the Paris Conservatoire, perhaps the greatest music academy in existence, and which has had within its walls some of the most brilliant and gifted musicians of France and other countries.

Under a decree of the French Government the name of "Conservatoire de Musique" was given to the combined schools, with Sarrette appointed as Government Commissioner and director. When Napoleon "repaired" to Elba in 1814 Sarrette was dismissed, but was reinstated upon the Emperor's return to France. However, circumstances over which he had no control compelled him to retire on November 17, 1814, and he died in Paris in April 13, 1858, at the ripe old age of ninety-three years. This gifted musician, who may be said to have done for French military music what Wiprecht did for military music in Prussia, was succeeded by Cherubini, the famous French-Italian musician and composer, who held the post until February 8, 1842. He was followed by Auber (celebrated composer of many operas, the two best known ones today being *Masaniello* and *Fra Diavolo*). Auber occupied the position until his death on May 14, 1871, and was succeeded by Ambroise Thomas. From the foregoing it will be apparent that the world-renowned Paris Conservatoire, which has had the most brilliant musicians in France as teachers and directors, really owes its existence to military music and musicians.

The *Band of the Garde Republicaine* is a national institution that is supported by, and is responsible to, the State, which can requisition its services for all great national military and public functions, the private engagements of the band being contingent upon the number and nature of its official duties. This superb musical organization, the pride and glory of the French people, now numbers more than eighty musicians, and all of them the cream of French wind instrumentalists. The band has been long noted for its faultless execution, artistic interpretation and magnificent rendering of both classical and popular music. Naturally, the instrumentation is on the French model, and embraces the entire family of saxophones. The soprano brass is beautifully mellow, owing to the extensive use of flugel-horns, with brilliancy added to the tone by the inclusion of trumpets. The French horn players of the "Garde" are musicians of the highest ability, their absolute purity of tone being something at which to marvel.

Other sections of the brass are characterized by a beautiful, round, full tone, that of the trombones in particular being delightfully crisp and free from the slightest approach to stridency. The wood-wind section is superb; the clarinet work is a revelation, the players producing that liquid quality of tone which marks them as finished artists. Once heard, the distinctive tone color of the "Garde" as a whole is never forgotten. It is needless to say that the soloists of the band are of the highest rank—producing a pure and refined tone with smoothness of expression, fine phrasing and remarkable execution. During its long career the *Garde Band* has been controlled by some of the finest musicians in France, notably in recent years by the celebrated conductor, M. Gabriel Pares. The conductor of the band is Capt. M. Balay, an able and cultured musician.

In making comparisons between the *Band of the Garde Republicaine* and the military bands of other nations, it is well to remember that, generally speaking, the status of the musicians who form this band is very high; some of them being professors in the Conservatoire, and many of them possessing degrees and diplomas which facilitate their entrance into the highest branches of the music profession. The French nation is justly proud of "La musique de la Garde Republicaine" that occupies such an honored position among the leading military bands of the world.

THE UNITED STATES MARINE BAND—"THE PRESIDENT'S OWN"

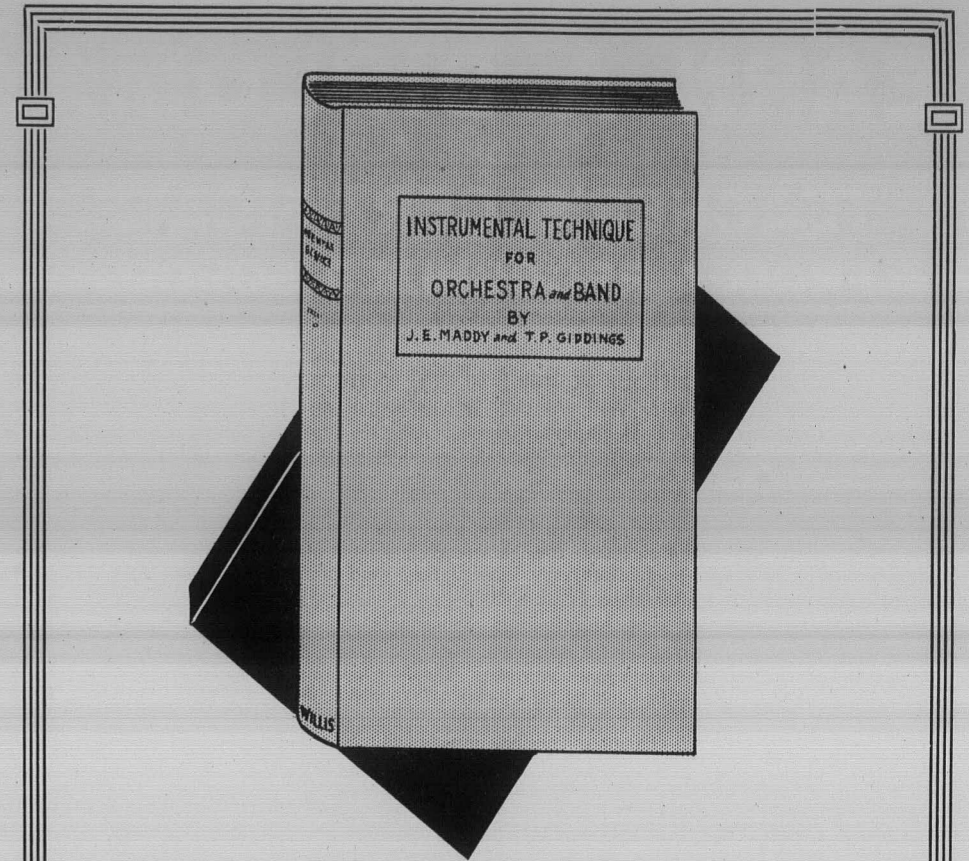
The love of the trumpet blast was as strong with Achilles when he left Hellas and, in command of the Grecian fleet, sailed for Troy as it is today with our American gobs ("God's Own Boys"). The United States Marine Corps is an inseparable part of America's glorious Naval History. When in 1789 Congress created the Marine Corps, the bill signed by President John Adams provided for sixteen drummers and sixteen fifers as the first Federal Musical Unit in the new Republic, and in 1801 the musicians began their duties in the Capital at Washington as the Band of the U. S. Marine Corps.

In 1802 when the United States Navy had vessels patrolling the Mediterranean to suppress the piratical practices of the dreaded Barbary States, the 28-gun corvette, "Boston," then homeward bound, put in at Messina, the so often earthquake-stricken city of Sicily. The American gunboat was serenaded by an Italian band, which later was invited to dinner on board ship and accepted. Fascinated by their music, Captain McNeil (commander of the war vessel) decided that these admirable Italian players not only would relieve the tedium of the long home-voyage, but also would make desirable (or at least acceptable) American music-citizens, and so practically "shanghaied" them. While the band was at dinner below, the Captain up-anchored and sailed with the kidnapped musicians. Protests were unavailing for, willy-nilly, it was the United States or walk back, and so in due time the Italian band arrived in Washington, where this really high-handed (or "high-sea'd") piece of kidnapping was explained as a "Yankee joke."

Upon their arrival in Washington, thirteen of the musicians were induced to enlist in the United States Marine Corps playing body, and thus was formed the musical nucleus of the later great Federal band. Its development and growth thrived under the encouragement of President Thomas Jefferson, who himself was a music lover as well as a fair violinist, and so the U. S. Marine Band became known as "The President's Own." Since that time it has played for all inaugural parades, at the Presidential Balls and receptions in the White House, and in the open on the steps of the great Capitol building. It was not until 1854, however (during the administration of President Franklin Pierce), that the band began to give the out-door concerts which for nearly seventy years have made this musical organization one of the special delights of living in the most beautiful city in the world.

Although it had been in existence for one hundred and ten years, the Marine Band never had played outside the city of Washington until it came under the directorship of John Philip Sousa (the seventh leader of the band), who by special permission took the organization on its memorable tour from Coast to Coast in 1890-1892. I saw and heard this band in the Chicago Auditorium during that itinerary, and Walter Smith, my present colleague with Frank Holton & Company, was second leader and cornet soloist with the U. S. M. C. B. To Director Sousa accrues all the credit for putting the United States Band on the music map of the world, and even today there are people who erroneously think that "Sousa's Own Band" and the United States Marine Band are the same organization.

For twelve years John Philip Sousa conducted this band, serving during that period under Presidents Rutherford B. Hayes, James A. Garfield, Chester Arthur, Grover Cleveland and Benjamin Harrison, resigning in 1892 to organize the now world-famous Sousa Band and directing its initial performance on September 26 of that year. In closing this story of the oldest bands, it surely will not be inappro-



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noticed how startlingly effective would be a sudden door-bell or some such cue.

The only thing to guard against is, first, overdoing them, and second, bungling the music in order to get them in. But if you take care of the second point, the first will take care of itself. For if you are careful to keep your musical continuity smooth, that in itself will check any tendency you may have to deteriorate into a drummer and "effects" man.

As a general axiom it may be stated that except where an effect is supposed to sharply interrupt action the effect itself should be woven into the musical fabric. This is by no means an absolute rule, for often it is necessary to use an effect with no musical undercurrent in order to bring it home to the audience, but it will serve to indicate the fundamental principle that it is undeniably inartistic to chop up the musical routine to include every incidental effect. Dog bark, typewriter, airplane and many others can best be blended in with the music, and not to do so is usually an indication of faulty technic rather than a deliberate choice of method.

When it seems desirable to accentuate such effects by stopping the music, however, there is a definite cleavage as to whether the effect in the picture interrupts action or not. If so, the music should be broken off in the middle of a phrase, and care should be taken that it does break off with an unfinished cadence. When it does not interrupt screen action the converse is true, and the music should be timed to come to a finishing cadence before the effect.

The third major element, — improvisation, — is probably subject to as much abuse as any one aspect of the theater organist's work. It must at once be confessed that the average organist's idea of improvising consists one-half of dribbling aimlessly along with a filigree of runs and scales, and pounding through muddy agitates built on a succession of diminished sevenths. Each of these manifestations could well be suppressed in favor of intermezzos and published agitates. Or, in other words, if you can't improvise intelligently, don't improvise at all.

The true function of theatrical improvisation is, as I have mentioned above, two-fold. First, to create descriptive music to action in the spots where published music will not dove-tail accurately enough. And second, to link together two numbers of atmospheric or dramatic nature with modulatory improvising of appropriate idiom when it is important that the musical atmosphere should not be interrupted.

The first of these two duties relates specifically to the kinds of action in which there are sudden falls, outbursts, cries, shots and other forms of sharp spasmodic action which no published number will accurately fit. The organist, in order to handle such places adequately, must possess either an instinctive or theoretical grasp of harmonic construction, and in addition should be able to simulate the various musical idioms, either through an inborn creative imagination or by a study of operatic and symphonic scores.

What this means in actual practice is that he must be able to create music that will follow the contours and breaks of the screen action, and at the same time produce something that sounds as though it had really been written by a bonafide composer as incidental music.

The second phase of improvisation, that is, to link together two numbers, is, in a sense, easier, since he has a model to imitate. For this type of improvisation should resemble the idiom of either the number he is leaving, or the one he is working toward. It is, in fact, a modulation in a particular musical idiom rather than merely a harmonic transition. If your capabilities are limited to a simple modulation perhaps embellished by arpeggios, best

do nothing but break unobtrusively from one number to the next. But the fact is that a little practice and observation can readily develop this form, and with it will come an increased facility in the other form as well.

There is one final objection. Do not modulate between two neutral numbers. Intermezzi, romanzas, and the like, permit of so little definite character that the modulation must in that case perforce be so simple as to become "churchy" in aspect. In any such light or quiet neutral numbers it is preferable to go simply from the final chord of one number to the first of the next with the barest pause.

MURTAGH-GRAPHS

A few pertinent observations by Henry B. Murtagh on various matters pertaining to the theater organ and the fellow who plays it.

"Murtaghgraphs" by Henry Francis Parks

PHOTOPLAY audiences of today can be and are interested in special arrangements of good concert numbers, and by "special arrangements" is meant something that covers more than the usual ground in a short time. The majority of persons in an audience do not care to listen to the stereotyped sonata form of four movements because of the slower andante and largo movements, hence the necessity of cuts when playing these at concerts.

The public will not stand for "dead material," or such matter which (to them, at least) seems too lethargic or lacking in vitality. By employing only the most snappy, sparkling, energizing movements from the more popular works of the great composers, the writer has found that he can present to movie audiences without boring them such musical "potpourri" as *Memories of Schubert*, *Gems of Grieg*, *Mendelssohn Potpourri*, *Chopin Fantasia*, etc.

Indubitably, and even in the best houses, the majority of audiences want jazz, yet classic music given once a month will be received well by an audience. The fact that an organist can play decently some of the better things is apt to make the better element more friendly to him when offering lighter things; conversely, the debutantes, pleased during the other three weeks out of the four, are in a more tolerant frame of mind and do not then resent music of a classical nature. This is psychological!

The popular tendency towards special novelties for organ has forced me to write a great deal of my own material during the evolutionary period of the past five or six years. In this connection, the organist who wishes to progress must develop a certain literary complex, and whether the work be that of genius or hackneyed, originality and individuality form the desideratum.

The special versions furnished by the publishers have a certain entertainment value, but as these are distributed to all parts of the country there is caused much duplication and imitation — a good thing for the publishing fraternity perhaps, but liable to cause a job moratorium for the organist when overdone.

Publishers' versions are issued to assist in the popularization of some new song of theirs, but very often the song itself is inferior to the supplementary material which goes with it. By writing my own special novelties, I am able to avoid both of the aforesaid unpleasant features that usually are so characteristic of a communal version of any number.

I play all my Sunday morning concerts (usually five numbers) from memory, for I believe that the public has the same right to expect the memorization of my program as it does that of the concert artist. Furthermore, it leaves me free and unfettered to attend to registration and develop the emotional side.

One of my firmly established principles is to avoid everything that tends to produce a mood of dissatisfaction or anger. I refuse to permit anything to provoke me into a spirit of grouchesness; I feel that whenever I come to the organ in anything except a cheerful mood I cannot do my work justice.

Everything that I play should be played with enthusiasm, and I try to do it with enthusiasm.

When playing jazz or comedy I forget about the classics, and when I am playing classics I keep jazz in the background.

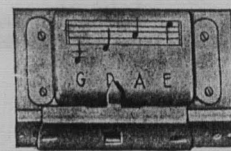
The secret of anyone's ultimate success is contained in a little word of four letters commencing with w and ending with k, and having as its two middle letters the last two of its correlative word, labor. There are no short cuts, no tricks, no special methods for success as an organist, a little of politics and the ability to make and keep friends is desirable of course, but for the most part it is just work, work, WORK!

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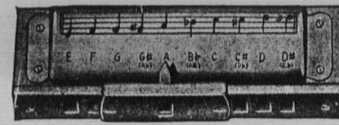
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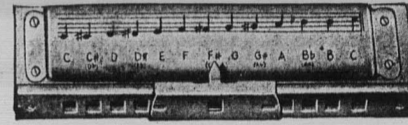
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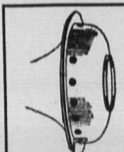
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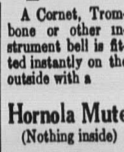
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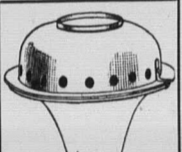
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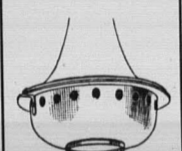
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By Dinny Jimmings

MR. JACOBS appointed me Special Correspondent to go and make a report on this here American Opory that come to the Metropolitan last month, so he give me a round trip ticket on the Fall River Line, 2 Postal Cards and a Pencil, a Box of Sandwiches and Hard Boiled Eggs, and Five Bucks for Extrys. So I have got to tell you all about it. I had a pretty good Trip, but it was kind of foggy after we got out, and I thought for awhile I was going to be Sick. I had a good night, except that when I got up to get a drink of water when I come back I found a Big Rough-neck had swiped my bench to lie on, and I had to spend the rest of the night on the floor.

When I got to Noo York I had to ask the way to the Opory House which was all right only I got lost in the Times Square subway station trying to foller all the different colored Arrers. HIRN IN THE DIFFERENT COLORED ARRERS. The first thing I knowed I got pushed onto a Train that took me to the Grand Central Depot, but a feller told me to jest stay on it and it took me back to Times Square again.

So I fought my way up to the Surface and Gosh what a Mob. They was so many Theayters around there I didn't see how I was a-going to pick out the Metropolitan, but once I seen it I didn't have no trouble because it was the only one that looks like a Storage Warehouse or something. The others all look like Theayters except maybe the Casino across the street that looks more like a Middy-evil Donjon.

So I spent the afternoon going to the Movies sos to get all worked up into a Musickal Atmosphere, and then at supper time I went into the Front Hall of a hotel there called the Astor and sat down and ate my Sandwiches and Eggs, and got to the Opory OK.

They was an awful mob there all dressed up like Mrs. Astors Pet Horse, and the Opory was great. It is called the Kings Henchman and the story is the one about Capt. Miles Standish for him, and she says Why don't you speak for yourself John? Only they have put it back into Merry England and made it all about a Middy-evil Angle-Saxon King etcetera. The words is by Edna St. Vincent Millay who got her eddication at Vassar and has writ a lot of Poetry, and the Musick is by Deems Taylor who was a Musick Critick before he took to writing Musick.

And they is some slick musick in it, especially the Drinking Song in Act I. And the Owdience thought it was great, and they clapped and clapped after every act like they would never stop. The singers and then Miss Millay and Mr. Taylor they come out a-bowing and a-bowing, and finally at the end of the opory they made a little speech and Miss Millay she says Thank you, I love you all, and M. Taylor he says, Me too.

So then it was all over and I snook out and wrote it up on one of Mr. Jacobs Postal Cards and mailed it and found a Hotel for Hermits right across from the Back Entrance where I got a room for a Buck and a Half. So the next day I went around and saw the town and

another Movie and looked at Roxy's noo Theayter which looks like a Spanish castle, and come home on the night boat.

Now I see that Mr. Taylor is already engaged to write another Opory to be ready in a couple of years, so it looks like he was all set and Mr. Catty Gazzoza had graduated him out of the Criticks class. I hope it ain't because he thinks its worth paying him money not to be a Critick.

Maybe one reason the Opory was a Success was because it wasn't a case of Americans trying to write about America, like most of the other American Operatck composers done, like Herbert's Natoma and Cadman's Shewanis which was about Injuns. Maybe somebody will write a Great American Jazz Opory, but I doubt it. Mr. Carpenter almost tried it in Skyscrapers, which was a Ballet, not a Opory, and was more of a Experiment than a Knock-out. And when Mr. Catty Gazzoza tried to get Berlin or Kern or Gershwin to write one last year why they all said they didn't know enough. So I guess Opory will have to struggle along with European stories awhile longer.

In the meantime I got a lot of Miscellaneous Informashun about Musick that might as well be spilled here as anywhere. In the first place, Geraldine Farrar's folks was the ones that made Boston baked beans famous in Paris back in 1899 when she first went there to study. In the second place, Gally Curclly says she likes musical comedy better than opory. In the third place, De Pachmann, Nut Pianist, admits he acts like a monkey because he has to express his real soul.

In the fourth place, the German gov't. ain't worried about censoring Noods on the stage and in Pitchers unless it suggests Immorality. And the moral of all them items is jest that Human Natcher is Human Natcher wherever you find it.

Now I see that Anne Nichols is going to get over 2 Million Berries for the Fillum Rights to Abie's Irish Rose. As a matter of fact she's got so much money she could give the fillum away and never know the difference. The play has run for five years, more than any other play ever put on, and made her so many Million dollars she don't know how much.

Everybody says it's a rotten play, so they must be a catch in it somewheres, and I think I know what it is, and this is it. If you can get a Irishman and a Jew together without fighting, they're sure to be a Success. Well, I hand it to the girl. She put it over. Fifteen years ago she was in the chorus, and she wrote a lot of plays before she began to make money at it. It's a long time since she's been in the class of the girls the lawyer was ast about. Someone says to him is a girl still a Minor after she's 18, and he says No, she ain't a Minor she's a Gold-digger.

Which is as bad as the school-teacher who had to get all the children vaxinated, and she sent notes home to the Parents saying Can Johnnie take the Schick test, and Johnnie's Mama wrote back and says No, I seen the Movie and read the Book, and it ain't fit for children.

And they is so little sense to that it reminds me of a Headline in the paper the other day that says Miss Rata Present In a Piano Recital, and I thought well who is she that she has to get mentioned, and than I looked again and I see she was the one that give the recital, and I says well how could she help being present, so than I read some more, and I found out her name was Miss Rata Present. And the moral of that is that things is not always what they seem, as the city boy says when he went out in

the woods and stroked the black and white kitty.

Or like some ads I see in a musick magazine last month. The first one says in a big line at the top, Get Hot, so I thought it must be one of these Travel Ads, but it was a book of Jazz Breaks for dance musicians they was trying to sell.

And then in another place it says, No Pressure — By Mail, and I thought, well there is one of them mail order houses that don't get disagreeable if you get a little late in your payments, but when I read it I found it was jest a new way to play the cornet.

And then the one I liked the best says We Can Make Your Old Head As Good As Noo, and I thought well, many's the morning after a night with the boys I'd like to take up that offer. But I knew they must be a catch in it, so I looked it over enough to see it was a drummers ad before I got my hopes up.

But at that I didn't get fooled as bad as the Kivanians up in Manchester, N. H. that engaged a Orchestry to play for their lunch. The Musishans never showed up, and come to find out they went over to the Rotary Club and played over there; so the Rotary Club got a free concert, while the Orchestry and the Kivani-Club, they got nothing at all, as the song says. O well, you never can tell, if the Orchestry was that dumb, maybe it's the Kivani Club that got the best of it.

The two Places where they don't have nothing else but Trouble about Musick is Rooshia and Italy. They both think the Musick other countries use is too good for them, and first Rooshia scraps all the old Capitalist Musick and wants a lot of Bolshhevik Musick written Special, and then Mussolin' he gets up in the Air, and says Eyetalian Musick is going to be done his way. Now I see where they got two National Anthems, because whenever anybody plays the Royal March, which is the old National Anthem, why then they have to tack on Youth, which is the name of the Black Shirt tune.

But then the Eyetalians has always been a Musical Nation. Some Scientist has found now he says that Nero he not only played a Fiddle but a Bagpipe. So maybe the history books is all wrong, and it was a Bagpipe that was being played when Rome burned. And I say that any Nation that would make a Bagpipe Player Emporer deserved to get burned up.

Council Bluffs, Iowa. — The 1927 School Band Contest held on May 27-28 will be staged in this city. The many state and sectional contests which will precede the national contest are now being actively prepared for, and will soon be in the midst of their programs. Considerably over half the States in the Union will be represented in this National Contest. In fact, this year will witness the initiation of eight important States who will be thus represented for the first time. These new members are: California, Florida, Oklahoma, Pennsylvania, West Virginia, Colorado, Nebraska and Kansas.

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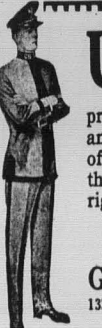
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KEEPING POSTED

AT THE Chicago festival convention of the National Federation of Music Clubs, on April 21, the impatiently awaited announcement of the winner of the contest to find a "noble and majestic" musical setting for *America the Beautiful*, which was written by Katherine Lee Bates of Wellesley, will be made when the winning composition is sung by a noted singer and broadcast by radio. When the contest closed there were 874 entries from every State in the Union, Alaska, Hawaii, England and France. The \$500 prize was donated by the wives of Governors. The list of judges contains famous names from all over the United States. An honorary committee for the adoption and usage of the prospective melody has been appointed.

Everything indicates that National Music Week, the first week in May, will be more fully and intensely observed this year than it ever has been previously. National Music Week observance since its inception a few years ago has grown in a most remarkable manner. From a small and rather hesitant beginning it has increased until last year almost 1400 cities and towns took an active part in this observance. Luncheon clubs, service organizations of all kinds, religious groups, municipal, state, and national authorities, all have been apparently thoroughly sold on the importance and desirability of making this National Music Week a truly significant observance. Consequently the expectation that Music Week for this year will greatly surpass any similar observance in previous years is not an ill-founded optimism. It is merely common sense and logic working together and forecasting an apparently inevitable result.

The White-Smith Music Publishing Company of 40-44 Winchester St., Boston, Mass., are among the old and well-established music publishers of the United States. Their catalog includes a large assortment of effective piano solos, much recital and incidental type organ music, the well-known Stanhope edition which consists of vocal selections supplementary to school music courses, and a tenor banjo method by George L. Lansing, formerly of Boston, and an internationally recognized authority on banjo instruments. They are also publishers of the *Up the Street* march, a national favorite that has probably been played by every band or orchestra in the country, some time or other. One of their most interesting publications is an arrangement by Victor Herbert for a small symphony orchestra of Cadman's *From the Land of the Sky Blue Water*. White-Smith Company is the owner of the original copyright on this most popular of Cadman's songs. The arrangement by Victor Herbert, which is a 1927 copyright, was possibly the last bit of writing he did before his untimely death. While truly symphonic in character, this arrangement is of reasonable simplicity. It is an admirable exemplification of Mr. Herbert's art and understanding of the orchestra. It is absolutely faithful to the intention of the composer and is especially interesting as showing how thoroughly Herbert knew what not to do in orchestrating as well as what should be done.

Ludwig and Ludwig, 1611-27 North Lincoln St., Chicago, Ill., issue a neat pocket edition catalog of their drum products and accessories. This handy little booklet of 48 pages is extremely well planned and lists as briefly as is consistent with their importance most of the articles used by drummers. It is supplementary to their complete illustrated 80-page catalog in color and is well worth the perusal of anyone interested in drums or drumming. The new Ludwig and Stipelgold finishes that have been received with so much enthusiasm by professional drummers are explained and commented upon.

The National Bureau for the Advancement of Music at the request of the National Association of Music Merchants is preparing a booklet on piano playing contests. This booklet will follow up and supplement a preliminary booklet published a short time ago which outlined the procedure used in the Detroit contest. The new booklet will give a more detailed account of the Detroit contest and also will contain a review of what has been done and is being done in music contests in Detroit and other cities. Press publicity, entry blanks, judges' reports, concert programs, etc., will be reproduced and will contain valuable suggestions for other communities that are considering or planning such contests. The value of these contests in building a keener sense of the musical value of the piano and in stimulating the interest of piano players so that they are successful in improving their art is well established by the results of those contests already held. This booklet will be a most valuable guide to those communities that wish to improve their musical life through the medium of such contests. A no less valuable result of the contests that have already been given is the decided impetus given to the merchandising of pianos, and consequently such contests can expect the full support and co-operation of piano manufacturers and dealers everywhere.

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Continued on page 65

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Sostenuto

p *f* *mf*

mf *p* *f* *mf*

f *mf*

p *f* *mf*

mf *p* *f* *mf*

p *f* *mf*

MELODY

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Continued on page 39

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27

MELODY

Valse Lente

Musical score for 'Valse Lente' in 3/4 time, key of D major. The score consists of seven systems of piano accompaniment. The first system starts with a mezzo-forte (*mf*) dynamic. The second system continues the accompaniment. The third system includes markings for *rall.* and *a tempo*. The fourth system continues. The fifth system starts with *mf*. The sixth system includes a triplet of eighth notes and a *Poco più mosso* marking. The seventh system concludes with *mf*, *f rall.*, and *molto rall.* markings.

Cherrytime

GAVOTTE

V.M. & C.R. SPAULDING

Musical score for 'Cherrytime' in 3/4 time, key of D major. The score is for piano and includes a left-hand part. The first system is marked *Moderato* and *PIANO*, with *mf L.H.* in the left hand and *f* in the right hand. The second system includes a *rall.* marking. The third system is marked *mf a tempo*. The fourth system includes *f* and *rit.* markings. The fifth system is marked *mf a tempo*. The sixth system includes *rall.* and *a tempo* markings.

Animato

MELODY

30

Continued on page 35

MELODY

31

Romany

EARL ROLAND LARSON

PIANO

Moderato

f

ten.

mf

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MELODY

32

dolce

mp

mf

p.

D.C. al.

33

MELODY

Playful Moments

NORMAN LEIGH

PIANO

Con moto e legato

mf

cresc.

f

8

mf leggiero

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MELODY

34

Continued on page 31

mf a tempo

rall. a tempo

mf

f

mf

1 2

rit. rall.

35

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Tempo I

mf

poco rubato

a tempo

rall.

a tempo

a tempo

L. H.

R. H.

leggiero

mf poco a poco dim.

L. H.

R. H.

mp

pp

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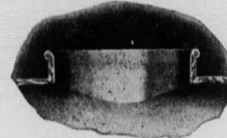
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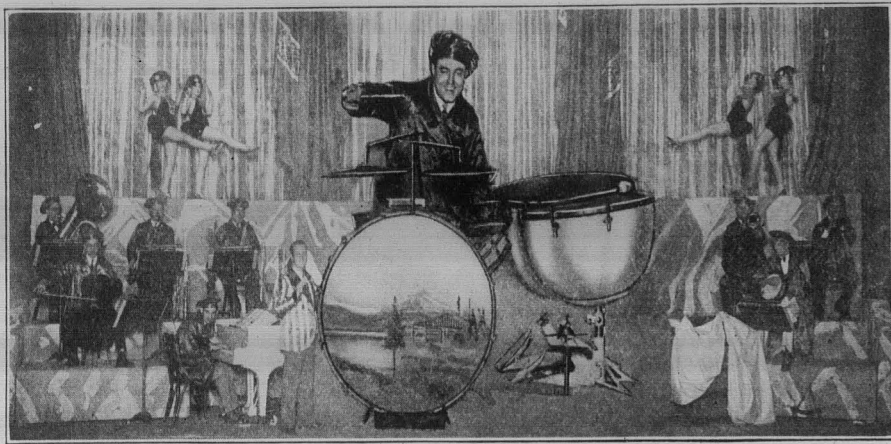
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THE DRUMMER

Conducted by GEO. L. STONE

LISTEN TO THE TEACHER—A MUSIC COMMAND

MUCH has been said in *The Drummer* and similar music columns about concentration in the practice of a musical instrument, but another quite important point which has not been stressed nearly as much is the necessity for concentration while the pupil is taking his lesson.

Talent to a certain degree is of course necessary for success in the music business, likewise a goodly amount of the dogged persistency that one must have in order to make him practice steadily week in and week out; but even these attributes are not sufficient unless the pupil practices his lessons in the right way, and that right way may be learned in the least possible time by the pupil who pays strict attention to the teacher during the lesson period.

If there could ever be a pupil who would remember every suggestion made by his teacher, and who would do exactly as told in every particular, that pupil would progress with surely three times the rapidity that one would expect from the average pupil. So much for careful attention to details.

Another of the drummer's commandments is:

ASK THE TEACHER—

If you do not understand. He is there to answer your questions. Every teacher expects you to ask questions, for if no questions were necessary there would be no need of your taking lessons from him. Better ask ten times over than not have a clear understanding of what you are expected to do. It has been my experience that many a pupil will say he thoroughly understands some particular phase of the lesson when he doesn't understand the first thing about it, rather than have his teacher think that he is slow or stupid. This is only lost motion, for the teacher is bound to find the weak spot in later lessons, and consequent review study is bound to disrupt what might otherwise have been a smoothly running schedule of graduated lessons.

Still another commandment for the drum pupil is:—

COUNT ALOUD

When practicing. This is an extremely important point and one that can not be emphasized too strongly. It may seem difficult, or you may think it unnecessary, but you cannot omit counting aloud without regretting it later, and, incidentally, losing much valuable time.

The above are but a few of a series of hints that might well be entitled "hints to the ambitious pupil." These are something like the old proverbs—we hear about them so much that we take them for granted and do not give them their proper due.

CAN A STUDENT "DOUBLE" HIS STUDIES?

As there does not seem to be enough drum business in the dance line to keep me busy every night, I am thinking of taking up another instrument, say the saxophone, so that I may stand a better chance of working steady. I have been studying on drums for two years, and am still practicing and taking lessons from a very good teacher, but I have an exceptionally good opportunity to study the saxophone from another very good teacher, and am thinking of alternating; that is to take a drum lesson one week and a saxophone lesson the next week. What is your opinion of my chances for doing steady business with both drum and saxophone?

—L. S. P., Albany, New York.

A. I would advise you to stick to drums and learn them thoroughly before taking another instrument, or drop the drum entirely and specialize on the saxophone. You will stand a better chance of working every night on a single instrument if you are a specialist on that instrument, but you cannot be a specialist on any instrument in two years, even though you might secure a very good class of engagements within two years' time. You should stick to one instrument and play it well before burdening yourself with the study of another.

When a man endeavors to study two instruments at once he is between two fires, for instead of accelerating progress as intended, such divided methods of study are bound to impede that steady week by week improvement which under correct instruction the diligent study of a single instrument should produce. The reason for this is a simple one, namely, that more concentration is possible in the study of one instrument than in two. No matter what study one may pursue the best results will not be forthcoming without concentration, and the greater the concentration the better and quicker the results. When focused wholly upon one subject to the exclusion of all others the mind will accomplish what appears to be miracles, as compared with the results from that same mind if continually forced to jump from one thing to another.



GEORGE L. STONE

In the practice of a single instrument there is but a single system—a single technic to consider. The pupil's mind is constantly concentrated upon one idea; he is always in a receptive mood and forgets little of what the mind takes in, in other words he actually specializes on a single subject, whatever it may be. His progress is rapid because his aim is a single goal towards which he travels in a straight line with no side-tracks. As opposed to this, in combined practice there is much lost motion in the student's endeavor to carry a double burden and alternate his attention between two instruments; not always getting the full benefit of lessons on either, and like, a "Jack of all trades," becoming "master of none." Moreover, not only does the combined practice as a rule take more time comparatively than the practice of a single instrument, but it is apt to prove less thorough. To the drummer who takes his profession seriously, thoroughness is something without which he cannot make the most of his playing.

LEARN ONE INSTRUMENT AT A TIME

Concentration of effort may be applied with equal advantage in everyday practice on either drums or other instruments alone. For instance, in an ordinary page of text there are from one to a dozen (maybe more) difficulties to be met and overcome. The proper way of mastering the difficult measures is not by playing the entire page from beginning to end a certain number of times, but rather in stopping at the first difficult measure, concentrating upon that measure by playing it any number of times (from one to a thousand) until it is absolutely mastered, then applying the same concentrating process to the next measure and so on. Not until each measure on the entire page has been studied by itself, and studied until unhesitating and exact execution is assured—not until then will it be possible to play the entire exercise in a correct manner.

If a thing is worth doing at all it is worth doing well. A study of local conditions in any large city will soon convince the doubter that between two musicians of about the same business-getting ability, the "specialist" is always in greater demand for the best and most highly paid class of business. There is no line of work today in which competition is not keen—far too keen for an untrained man to step into the field and successfully compete with others who have been specializing in the same profession or trade from the beginning of their careers.

The same is true in the music profession, and six months (or even two years on drums) is therefore insufficient for the drummer who would become thoroughly proficient. While it is a fact that the six-months student in drumming is often able to do the same grade of playing as the two-year student on piano, nevertheless the professional drummer who is doing high-grade business must give his instruments just as much time and study as any other instrumentalist if he would obtain his goal. Furthermore, it obviously is impossible for him to make the best use of his ability if his attention is to be distracted by the study of other instruments before he has completed his drumming training.

DRUMMING IS A GOOD PAYING PROFESSION—IT!

The opportunities of the drummer are what you make them. As in all other lines and professions, while they may seem to be crowded (and it would look as though there were more men than there are positions) yet there is always room at the top for the people who are qualified to do high-class work. The higher trained you are in your profession, the better fitted you become to fill the top-notch positions; the better are your chances of securing them. Don't forget that there is always a place open for the trained, thorough, musician.

The drumming profession is peculiar in that the different grades of work act as a sieve, sorting the well-trained men from the slipshod, careless, would-be drummers. From the picture house to grand opera, and from the small four-piece dance orchestra to the immense symphony organization, this process of elimination will always be found in operation. The higher the standard of music to be rendered, the fewer men to be found who are able to play it correctly. You can raise yourself as high as you desire with the drums. You can either become one of the "first-alarm" men who are eagerly sought for and who receive the first chance at the highly paid-for work, or you will be one of the "fourth-alarm" drummers who receive work only when a better man cannot be found, simply because they have not fitted themselves or have not had the ambition to do the better class of work.

Don't make any mistake. Drumming is a profitable profession for any musician—if he makes himself the kind of drummer who belongs in a profitable profession.

New York City.—The new Aeolian Building was recently formally dedicated. Whitney Warren of Warren and Wetmore, designer of the building, presented to A. J. W. Hilly, representing James J. Walker, Mayor of New York, a golden key giving freedom of the building to the people of New York. The design of the building is unique in that it utilizes the corner spaces for bay windows, thus eliminating the structural steel corners usually employed in this type of architecture. The Fifth Avenue Association 1926 medal for the most beautiful structure built on Fifth Avenue had previously been awarded to this new Aeolian Building. Mr. E. L. Votey of the Aeolian Company received the golden key from Mr. Hilly with the request that he act as the custodian of the building in the name of the people and the city of New York. The formal musical inauguration of the new building takes place in several weeks, and the old quarters at 29 West 42nd St. will be closed some time in April.

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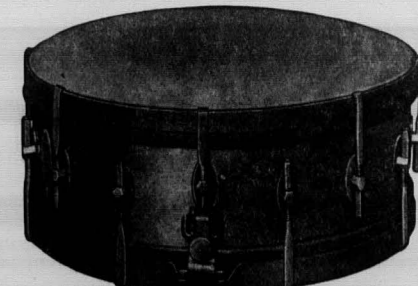
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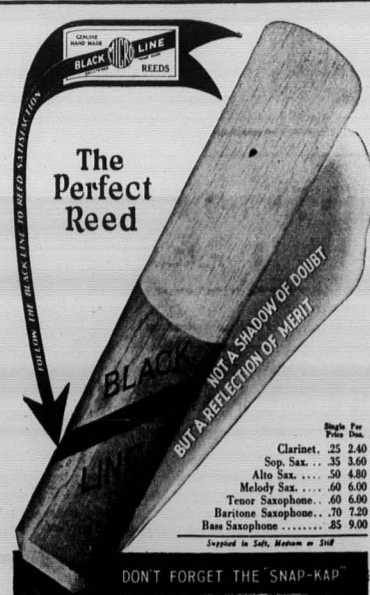
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The Saxophonist

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BATTING FOR MR. BARROLL

IT SEEMS that Influenza or la grippe, as the French more accurately call it, is no respecter of persons or magazines. At least this pallid outlaw recently fastened its clammy clutches upon the person of Edward C. Barroll who conducts our saxophone department. Barroll put up a tough battle and eventually won out, as every good saxophone player will in time, but several weeks were wasted and the bitterness of the struggle has played havoc with copy for the saxophone department. We are glad to report that Barroll has been awarded the unanimous decision of referees and umpires and is again back in his office, although somewhat exhausted from the struggle.



CLIFF DRESCHER

We had an interesting letter recently from one of Mr. Barroll's fans and can think of no better way to get down to business than to quote this letter, at least in part. It was written by Cliff Drescher of Houston, Texas, and some information about Drescher and his saxophone boys' band may be in order before proceeding with his letter. A photograph of the band is shown on page 69.

Mr. Drescher is the proprietor of Drescher's Saxophone Shop and has for some time made music his profession. His saxophone boys' band has been in existence for three years and in that time has increased from a membership of eighteen to a membership of twice that number. The boys are from eight to fourteen years with the exception of some of those who play in the bass section. Two hours each week are spent in rehearsing and in addition to this, as all of the boys are pupils of Mr. Drescher, the parts used in the band numbers supply lesson material for these private lessons. This band is said to be one of the largest boys' saxophone bands in the United States. They do considerable entertaining and broadcast often from KPRC. These broadcast programs have brought them letters and cards from all over the country. Drescher's letter follows:

IRRESPONSIBLE CRITICISM CRITICIZED

"I have been reading your saxophone articles in J. O. M. ever since you started with the paper. I always enjoy your department and have intended writing you several times to compliment you on it and on your efforts to raise the standard of the saxophone.

"You undoubtedly know what we teachers have to contend with in connection with the general impression that the saxophone is only good for jazz and can be learned in a few weeks.

"Music has been my profession, and when I see articles in newspapers such as I am enclosing herewith to you and written by someone who probably has never spent one minute in the intelligent study of music it makes one want to do something to put them straight. As I am not a writer and you are, I am sending this clipping from one of our leading daily papers. It might be you'd care to comment on it in your department.

"I don't think any person has a right to condemn an instrument for the way some people perform on it.

"The boys in my saxophone band are from the best families of the city and most of them play in their school bands and orchestras as well as in Sunday School and churches. Our saxophone quartet played in a Baptist church last Sunday night and they have asked us to come out again and put on another program for them.

"You have written that there is not much saxophone music on the air and I agree with you. I am a radio fan myself and don't pick up much of it, but I broadcast solos about once a month over KPRC, and my quartet goes on occasionally for an hour's program.

"We started out with the Finner and Urbanek saxophone band books and regular orchestras for popular music. The favorite numbers at present used by my boys' saxophone band are the four new numbers arranged for saxophone band published by Walter Jacobs, Inc.

"BUGLING OF IMPS"

The clipping to which Drescher refers is headed *Preacher Calls Saxophone Music Bugling of Imps*, and is given as a news item from Cleveland, Ohio, quoting Reverend Homer L. Cox, a minister of that city, as follows:

"Syncoated music violates the three essential elements of music—rhythm, melody and harmony. The syncoator begins his tone on an unaccented part of the measure and carries it through the accented part of the succeeding measure. With such instruments as the saxophone and the slide trombone the off-tone is produced which augments the spirit of abandon, until the vibrations produce atrophy of the brain cells. This is followed by mental intoxication and often moral color blindness."

Comment on our part seems unnecessary. Mr. Drescher has pretty well answered Mr. Cox's argument whether he intended to or not. However, if additional refutation seems necessary we will refer you to a letter received from Edgar A. Lowther, Minister of the First Methodist Episcopal Church, Oakland, California.

THIS MINISTER USES SAXOPHONES IN SUNDAY SERVICES

"With reference to our Sunday evening program of August 8, I am inclosing a copy of our church bulletin. You will find the saxophone band [referring to Frank Willard Kimball's Saxophone Band-Ed.] numbers listed in the evening order of worship and the more extended comment of this musical feature under the head of 'Notes and News.' This program was broadcast by the Pacific Coast station of the General Electric Company known as KGO. I announced that as far as I knew this program was without precedent. If you hear of any other church having used a saxophone band at a Sunday evening service I would be glad if you would let me know.

"I agree with your opinion as to the propriety of using the saxophone in sacred music. It can be used to very good advantage and I plan to have a saxophone soloist play for us in the near future. I received favorable and unfavorable communications concerning our saxophone program. However, most of them were favorable. The saxophone, like any other instrument, can be used for good or bad purposes according to the intention of the performer."

If any of our saxophone fans have further or different ideas on the uses of this much argued-about instrument, let us hear from them.

A National Orchestra Camp

Continued from page 51

I have in mind a particular camp site on the coast of Maine which I know to be available. It is located on a peninsula that is almost entirely surrounded by water and covers about one hundred acres of land. It has fine boating, bathing and fishing facilities, together with ample room for field sports; is easily accessible by steamboat, rail or auto, yet practically is a wilderness. Under proper supervision the boys could build their own rehearsal hall, dining room, tennis courts and other necessary buildings. At first the students could live in tents, and divide most of the camp chores. The paid help would include cooks, dishwashers and general helpers. In addition to these there of course would be the salaried instructors.

As an additional feature to this camp there also should be a summer school for music supervisors, and so planned that many could work their way through by serving as part-time chaperones or mentors, sponsors for sports, advisors, referees, lecturers, instructors on various subjects, librarians, etc. These supervisors also should have the privilege of playing in the orchestra if qualified, for there is no such other opportunity available. Provision could be made to give college credits for this work.

The benefit that would accrue to school music in America and American music in general from such a summer-camp institution that combined music pedagogy with physical recreation and relaxation, would be almost beyond estimating. For one thing, the incentive to become eligible for admission would strengthen both the music and morale of every school band and orchestra in the country. Many of the student-players eventually would enter the supervising branch of work and thereby raise the general standard of the music profession, for they would receive far better training than we ever received. Furthermore, the broadcasting of programs by the summer-camp orchestra would prove to the world that school music in America is developing genuine musicians and strong musical organizations, and the managing boards of our symphony orchestra would soon cease to look to Europe every year for players; also, American conductors would develop.

Probably, state music camps eventually would result and serve as stepping-stones to the great National Orchestra Camp. The National Orchestra summer programs might close with a concert in the New York Stadium, or perhaps a week of concerts there or in Boston or elsewhere. And who knows but what a music colony might not spring up in the vicinity of the big central camp, and develop into a "Hollywood Bowl" project on the eastern coast of our continent!

Savannah, Georgia.—The only port of call in the U. S. for the Swedish War Ship *Fylgia* which brought the Crown Prince and the Crown Princess of Sweden to the U. S. last year, was this city, and the officers and crew were entertained as befits Southern traditions by the city, the American Legion, and the Eighth U. S. Infantry, stationed at Fort Screven, Georgia. A feature in this entertainment was the concert given by the Eighth Infantry Band with Mr. S. A. Dapp, conductor, who played his march *The Fylgia* dedicated to the officers and men of the Swedish Battleship *Fylgia*. The greater part of the concert program consisted of Swedish songs and folk-dance music.

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The Next Symphonic Development

SOME months ago in this magazine we presented an article entitled *The Next Symphonic Development*, in which it was suggested that the next step probable in the evolution of the perfect symphonic orchestra would provide a rhythmic choir that was able to play full harmony in any key or octave and do it as instantaneously and correctly as the string section, for instance, now does. It was further suggested that the logical development to supply this rhythmic choir capable of playing any harmony would produce it from banjo-type instruments. Such a choir was outlined as to probably consist of five parts: soprano, alto, tenor, baritone, and bass. It was not contended that the banjo instruments, as they are now made, would be used, but rather developments of them that would give their tone additional resonance and pungency. It was particularly emphasized that there was no instrument in existence as a member of the banjo family that would be at all adequate to furnish the foundation bass for this choir, and further suggested that if, or when, such an instrument were produced it would probably be of a type related to both the tympani and the banjo.

The suggestion advanced called forth many and varied comments and there has been no little discussion of the prophesied "rhythmic choir" of banjo instruments. Several of these comments have already been printed, and there is much evidence that this magazine has opened up a very live subject. William F. Ludwig, president of Ludwig & Ludwig is one correspondent who does not entirely agree with the article. Mr. Ludwig, naturally enough, takes the stand that the modern pedal tympani such as manufactured by his own firm is able to play correctly any bass part necessary for such a rhythmic choir as was suggested. Of course, the actual way in which this rhythmic choir would be worked out is still altogether in the hands of the future. The details of the choir instruments were only suggested, they were not insisted upon as being the best or the only way in which the rhythmic foundation of future orchestra music could be presented with correct and complete harmony. When this new rhythmic choir makes its actual appearance in the orchestra, as we believe it will ultimately do, it may be considerably different in instrumentation from that suggested. We do believe, however, that the back-bone, so to speak, of this rhythmic group will be instruments of the banjo type. Banjo tone itself is essentially a rhythmic tone. That is, its color has the pungency, impact and other qualities that will accent rhythmic figures better than any other tone we know of. The effectiveness of the tenor banjo in the modern symphonic jazz orchestra is sufficient proof of this, if such proof be needed. It is quite possible, however, that the bass of this rhythmic choir of the future will be furnished by the pedal tympani itself or a development of it.

But the history of the unfolding process that has given us the modern grand orchestra com-

position — first, rhythm; then melody; then harmony; then harmony produced by interdependent melodies sounding simultaneously and yet presenting the melodic and harmonic elements in such a way as to increase their individual effectiveness — certainly indicates that the next step will be the combination of all three elements. That is, the introduction into the orchestra of a choir whose chief contribution is rhythm, but that will also be in tune with any harmony in any or all octaves, and also have melodic possibilities. And certainly the banjo type of instrument can furnish these three elements — rhythm, harmony and melody more effectively than any other type now in existence.

The importance of the idea, and the general interest shown in it by musical personalities whose interest is important, justifies another article on the subject, and one will appear in an early issue of our magazines.

For the present we will confine ourselves to Mr. Ludwig's comments and the resultant correspondence on the subject, together with another reader's remarks on the same topic. Mr. Ludwig's letter follows:

Dear Mr. Loar:
We are followers of your articles in the *JACOBS' ORCHESTRA MONTHLY* and enjoy them immensely, but the writer feels that you are not doing justice to the Pedal Tympani that are now on the market in your recent article on "The Next Symphonic Development."

To show what they can do, we send you a copy of the Joseph Zettelman Method for Pedal Tympani. We feel that these instruments are about as nearly perfect as humans can get them today. The only other thing possible is to have a separate pedal tuning tympani for each note — the entire chromatic register. We only mention this in case you have something come up relative to Pedal Tympani and the modern orchestra — then you will have this data at hand.

Regarding the application of the banjo in the modern orchestra, we think you are quite correct.

We would like to hear more from you and more along the same lines.

Thank you for your interest.
Yours very truly,
LUDWIG & LUDWIG,
Wm. F. Ludwig, President.

In reply to Mr. Ludwig's letter, Mr. Loar wrote him as follows:

Dear Mr. Ludwig:
It may be that I expressed myself rather clumsily in the article you refer to. I appreciate the fact that with modern Pedal Tympani, such as you people make, tuning is practically instantaneous. I also appreciate the fact that if the peculiar color and great power of tone possible to the tympani are ever duplicated by the banjo type of instrument, it will be a long, long time before it is done successfully.

One possibility of a banjo rhythmic choir that impresses me very much is their ability to play in any octave. From the standpoint of the composer there are many times when it would be very effective for the instruments giving the rhythm pattern to be pitched an octave or two higher than the main body of the orchestra, especially if the effect wanted is a rather delicate one. There might also be times when it would be desirable for the rhythm instruments to play something like the enclosed example, and with all due respect to the mechanical perfection of the pedal tympani and its enormous superiority over the old-styled kettledrum that was tightened by hand, my impression is that the only way a battery of tympani could play a rhythmic melody like the enclosed would be to have about half a dozen sets of tympani and a player for each set.

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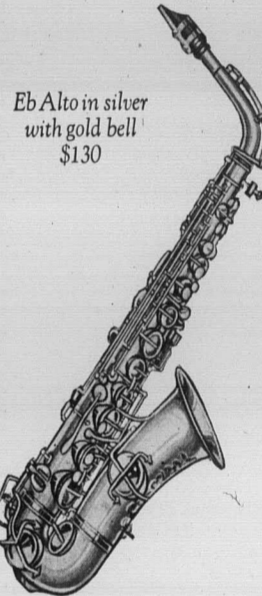
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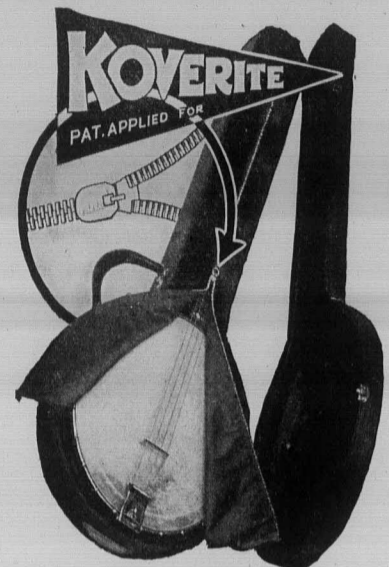


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fastened to one side of the rim with tuning pegs on opposite side. The idea is to use open strings. They can be played with hammers, picks or fingers. Tuning the A banjo bass to A, C, E \flat and G \flat and the C \sharp banjo to C \sharp , E, G, and B \flat will give us the three diminished seventh chords containing the entire chromatic scale, on the three drums. Intervals and chords in the bass as well as single tones would be possible on this outfit even if not practical. One or more performers could handle the outfit.

Sizes of drums, bridges, strings, etc. can be determined by those who understand this part of the undertaking. There are always a lot of "ifs" and "ands" to consider. Anyhow, I hope you succeed in getting the banjo into the symphony orchestra in some manner, shape or form.

Yours truly,
FRANK LITTIG.

P. S. — The playing position of the above-mentioned instruments would be the same as the position of the present tympani, or a trifle more horizontal. In fact, if I were a trap drummer I would place my bass drum in a horizontal position, about six inches from the floor with the foot pedal and beater underneath the drum.

The theory advanced by Mr. Littig offers a convenient way to secure quick results for experimental purposes. The effectiveness of this sort of a banjo bass would be handicapped by the fact that the length of the strings is limited by the diameter of the drum. Strings tuned at the low pitch necessary to give bass notes on a banjo bass instrument should have a scale of 45 or more inches in length, and it is evident that the length of strings used on these bass banjos could not be more than half the necessary scale length. However, two large drums could be firmly fastened together and a bridge placed on each drum. With twelve strings, the entire chromatic scale of one octave would be available. The string tension would be considerable, however, and the drum shells would have to be well re-enforced in order to support it. It would also require considerable skill on the part of the player to hit or pick the right string every time and control the vibrations in such a way that the notes produced wouldn't confuse each other. These objections would not hold with the bass banjo made as suggested in the article referred to. That is, using a large tympani body to which is firmly fastened a neck somewhat like a double bass or a mando bass neck with a fretted finger-board. Just the same, Mr. Littig's interest and theory is decidedly constructive and interesting.

FIRST INTERNATIONAL EXHIBITION OF MUSIC TO BE HELD AT GENEVA, SWITZERLAND

GENEVA, chosen city of diplomats, beautiful in its setting in Switzerland, is a fitting place in which the First International Exhibition of Music should be born. It gives great promise of becoming the mecca of all the world of culture during the European Spring Season.

The Exhibition, held from April 28 to May 26 of this year, comprises an elaborate display of modern instruments including the mechanical and electrical variety. The fascinating history of the gradual development of music and musical instruments through the ages, carefully portrayed in a special department where ancient instruments, as well as manuscripts and original documents written by great masters will be shown, is to be held in the huge Palace of Expositions. The great exhibits, of which those mentioned are only a small part, will be furnished by European museums and private collectors who are generously lending their treasures for the benefit of those who appreciate such things.

The event is sponsored by the Swiss Federal Council, the Secretary General of the League of Nations, the Director of the International Labor Office, the authorities of the city of Geneva and some of the most noted musicians in Europe and the United States. The honorary committee list fairly glitters with imposing names synonymous with the highest art in music.

A list of entertainments of the rarest variety is to be given including a German Opera Festival; Symphony Concerts by the Concertgebouw Orchestra from Amsterdam under the leadership of Mengelberg; Symphony Concerts by the Augusteo Orchestra from Rome, Molinari directing; performances of the Paris Opera Comique in conjunction with the Conservatoire Orchestra; and exhibitions of rhythmic gymnastics by pupils of Jacques-Daleroze.

A jury composed of some of the leading pianists of today will judge an international contest for pianists with a prize of 5000 Swiss Francs (\$1000) to the winner. Another contest offers a premium for the best violin built within the last ten years.

Milwaukee Items

AVELYN M. KERR
CORRESPONDENT

THERE is no better subject to begin my Milwaukee notes with than an account of the Musicians' Ball given by Local No. 8, A. F. O. M., Monday evening, February 14, at the Wisconsin Roof Garden. The high light of the evening was when Milwaukee's own Paul Ash made his entrance. He was accompanied by his father who was formerly bass player with the late Roy Wakeman's Majestic Theater Orchestra, Mr. J. Petrello, President of the Chicago Federation, Mr. Benkert, Secretary of the Chicago Federation, George Riley, President of the Chicago Musicians' Club and "Little" Freddie Burke, entertainer from the Oriental, Chicago.

The dancing was over the minute Paul Ash annexed Charlie Balow's baton. It was Paul Ash the entertainer the crowd wanted to see. They could dance any time. And what an entertainer he is! By the time his first number had a fairly good start, the whole crowd was doing the Paul Ash wiggle, and if ever Paul got co-operation from an orchestra he got it from Charlie Balow's men. "Little" Freddie Burke sang several of his famous comedy songs to a crowd of appreciative listeners. I could understand their appreciation because Freddie can always put his songs over, but how he Charlestoned that two hundred and fifty pounds to Paul Ash's red hot music is just a little beyond me.

The gathering of musicians was so great that most of them bemoaned the fact that the committee in charge had not selected the Auditorium for such a huge gathering, but in my estimation there is no other spot in Milwaukee so appropriate for a real get-together affair as the Wisconsin Roof, although during the early part of the evening the dancers were crowded a little.

The Carlson Roof Orchestra started the dance program and immediately after it had finished Charlie Balow's Orchestra struck up — and when Balow lays down his baton and picks up the cornet, although the writer is quite demure ordinarily, she just knows she could give Milwaukee's Gilda Gray a lot of competition. In the Orange Grove Harold Homann's Collegians, real collegians from Marquette University, took care of the vast crowd that could not get into the main ballroom. At eleven o'clock the Carlson Roof Orchestra was relieved by Billie Adair's Kansas City Night Hawks, who are opening an engagement at the Milwaukee Athletic Club. This is another band of excellent musicians, although it needed a little augmenting to put its music to the other end of the hall. Heard over the radio or at the M. A. C. this orchestra will hold its own with any of them.

Several feature exhibitions were given by pupils of Ethel Kock and Helen Simpson, Woodrow Herman the boy saxophonist and singer appearing at the Wisconsin Theater and Orrin Patterson, clever colored Black Bottom specialist.

The Dokey Band with Rusty Hagen, director, was next on the program. It was announced as the opposite of Paul Ash, a classic band. It was a burlesque on the old German Band and had it been placed earlier on the bill would have been a knock-out.

The Musicians' Ball was a grand success and much credit should be given to the committee for making this one of the big events of the year.

SAXE'S NEW PLAZA THEATER opened Saturday, February 5, to the largest attendance ever known at a Milwaukee suburban house. Hundreds of people were turned away during the first few nights. The new Plaza is the latest thing in theater construction and furnishings, and the organ is one of the finest in the city, being a beautiful Marr-Colton unit organ with every accessory that any photoplay organist could ask for. I tried the organ the day before the house opened and fell in love with it so completely that when I was driving home, I mistook the accelerator for an expression pedal and landed in the hospital. Roland Waterson, clever colored Black Bottom specialist. He is a new-comer, having started his Milwaukee career as house manager for the Wisconsin Theater and relief organist at the Tower.

THE MILWAUKEE CORRESPONDENT for the Jacobs Music Magazine has resigned, for the summer at least, from the Saxe Amusement Co., in order to give her attention to her lately acquired automobile business. She will also be able to interview musicians to better advantage than if she were engaged in theater work. Miss Kerr will do substitute work now and then and also some broadcast-ing, details of which will be given out later.

Chicago, Ill. — Mr. Edward Eigenschenk, a member of the Faculty of the School of Motion Picture Organ Playing of the American Conservatory and author of the book *Organ Jazz*, who recently appeared as organ soloist in the new Delamarter work, *Weaver of Tales*, with the Philadelphia Orchestra at the National Association of Organists Convention, has been for the past four years organist of the Lubliner and Trinz Michigan Theater of Chicago. He has also played at many of the other leading theaters in Chicago. As concert organist he is noted for his fine work, and has appeared as soloist with the Chicago Symphony and Chicago Solo Orchestras.

Elkhart, Indiana. — George M. Bundy, President of H. & A. Selmer, Inc., is now the proud Daddy of a son, born in New York City and named George M. Bundy, Jr. From all reports he will be a "howling" good musician.

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Sight Reading for Tenor Banjoists

The Fourth of a Series by A. J. Weidt

THE experienced orchestra banjoist takes advantage of every short cut to gain speed in sight reading. In order to understand these short cuts it is important first of all to be thoroughly familiar with the relative dominant seventh chords in all keys, as progressions through relative dominant chords occur often in popular music. A complete table of relative dominant chords appears in the October, 1926, issue under the head of *Composition Talks No. 22*. To recognize these relative dominant chords by the accidental sharps, flats, or naturals that appear in the music is one of the most important short cuts for the banjoist who must depend more or less on his ability to read at sight.

The tonic chord is used in the first measure of each example herewith, the second relative dominant chord in the second measure, the first relative dominant chord in the third and fourth measures, the dominant chord in the fifth and sixth measures and the tonic chord in the seventh and eighth measures (see dotted line bars in example No. 1). The chords in the second and also in the fifth and sixth measures of all examples are incomplete seventh chords with root omitted. This change from the usual form is used to simplify the fingering. Incomplete seventh chords are indicated by the dash under the letter. All of the examples are written in actual pitch excepting Nos. 2 and 3, which are written in the octave or transposed pitch to facilitate reading. Alto chord formations are used throughout as is shown by the figures 3 and 7 at the right of the upper note of each chord in No. 1. These figures indicate the intervals of the third and seventh. Note that the upper note of the tonic chord is the third, which is followed by the seventh as the upper note in the following chord, etc. These intervals alternate as the upper notes of the consecutive chord modulations, i. e., 3-7-3-7-3. In example No. 3 the lowest note can be raised an octave in order to play the chord on the upper three strings (see "gg").

The professional banjoist, through long practice, is able to identify the chord progressions through relative dominant chords by the different accidentals that occur. In example 1, the second relative chord is identified by the sharp before the tonic of the scale, C (see connecting line at "cc"). When C# is again lowered a half tone by a natural sign it indicates the first relative dominant chord D7. Notice that F# occurs in this chord as it is the dominant chord of the key of G, in which key F is sharpened. In the fifth measure F is natural, indicating the progression back to the dominant seventh chord of the key of C. This rule also applies to all the sharp keys and also to the key of F. In the flat keys, however, the root or tonic of the key is flatted in the signature beginning with the key of Bb, therefore a natural sign is used to raise it a half tone — thus indicating the second relative dominant (see "d"). The root being flatted in the following measure indicates a

modulation to the first relative dominant chord. Here again the third of the chord is raised a half tone by the use of a natural sign (see "ee"). When the third of the first relative dominant chord is lowered by a flat the interval is changed and the note becomes the seventh of the dominant chord of the original key (see "FF").

SUMMARY

When the root is raised by a sharp (or a natural in the flat keys) it indicates a modulation to the second relative dominant chord. When the raised note is lowered by either a natural (or a flat in the flat keys) it indicates a modulation back to the dominant chord. As the harmony in all the exercises given here begins with the tonic and continues on through the relative dominant chords in the same manner as shown in No. 1 it will be easy for the reader to carefully analyze each separate example. In order to avoid confusion it is to be remembered that when two chords of the same name occur, occasionally there will be two accidentals used for the first chord and only one for the second (see "aa"). At "b", in No. 1 the accidental sign is not necessary for the second chord. In the following issue the accidentals that occur when there is a temporary change to a minor key will be explained, and also the accidentals that identify augmented and diminished chords.

ADAPTING MUSIC FOR BANJO BANDS

AS COMPARED with any I have seen, your tenor banjo parts as appearing in J. O. M. orchestrations are truly wonderfully written. You are right that the tenor banjo should be written for as any other legitimate instrument, and in these parts you have done just that. The notation is correct, chords are correct, not too difficult for the average performer who is a musician and knows anything about the tenor banjo. I am also glad not to see any of the signs or "marked" chords on them. If they were labeled the person who "never took a lesson in his life" would be murdering these wonderful marches and disgusting the public with the tenor banjo. We bring out a surprising effect in the Trio of *Our Director* by taking the double stops as written for violin with one banjo, the 3rd or lower notes on the C tenor saxophone part on one tenor banjo and chords on a third T. B. Tremolo or "roll" is used on the banjos playing from violin and saxophone parts and by using care so as not to drown them out with the other instruments and yet use them for a background the banjos make a pleasing novelty for one time over.

When I want to make up a banjo band I make out very well by using regular flute, violin, C tenor saxophone and oboe parts divided among the mandolin banjos, tenor banjos and cello banjos with tenor chord parts. Of course most all of my players can read an octave above or below

and I augment the piano bass by using Eb baritone saxophone, using the lower tones whenever possible. When the flute part is used on mandolin banjo it is played up "where it am" and gives us the high voice. Again we use the flute part in the high octave of the xylophone which gives us a little more "color" as does the saxophone in the bass and the piano with its own part; still the banjo tone predominates enough for a "Banjo Band." I give this information for what it may be worth to any one who has not tried it. Of course the director is supposed to know how to keep the voices balanced! — F. L. B.

Plectrum Players' Convention

26th Annual Meeting of American Guild of B. M. & G. to Convene in New York

PLANS are well under way for this year's Convention of the American Guild, and everything indicates a successful and interesting Convention. The time selected for the Convention is May 23, 24, 25, and the Hotel Pennsylvania has been chosen as the official hotel.

The evening of May 22nd will witness the informal getting together of old friends and new ones that usually precedes these Conventions, and the Convention will open officially on Monday, May 23rd, with various meetings of the delegates followed by a gala serenade given by The Serenaders at their new headquarters located in the Guild Hall, the sixth floor of the Steinway Building, 113 West 57th St. The Serenaders are so well known for their artistic presentation of plectral instrument music that this opening concert is certain to be of great interest and value to all those who hear it.

The Convention banquet will be held at the Hotel Pennsylvania on the evening of May 24, and the Guild concert will be given at the Town Hall on the evening of May 25. Soloists so far elected for the Convention concert program include Walter Holt of Washington, mandolinist; Lloyd Loar of Boston, mandolinist; Albert Bellson of Saint Paul, tenor banjoist, and Shirley Spaulding of New York City, five-string banjo soloist. The Serenaders' Plectrum Orchestra will also present several numbers and the balance of the program will for the most part consist of various ensemble groups.

The Convention will include in its program the usual round table discussions and talks on various subjects by different authorities, and there will of course be important business meetings to dispose of the many affairs which concern the Guild and its members.

William Edward Foster, who has for many years been identified with constructive and worth-while fretted instrument activities in and around New York City and who is himself an artist of national reputation on these instruments, is the Convention manager. He has the full cooperation and support of the New York Association of Instrumental Dealers and also of the Manufacturers Association. It is expected there will be an unusually large and interesting assortment of exhibits, and between Mr. Foster's enthusiasm, experience, and energy, and the support of the dealers and manufacturers, an unusually successful Convention is bound to result.

The National Association of Musical Instrument and Accessories Manufacturers recently appointed a committee on Ukulele Standards consisting of H. C. Lomb of Waverly Music Products Co., New York, Chairman; W. I. Kirk of Lyon and Healy, Chicago, and H. L. Hunt of Charles Ditson Co., New York. It was felt that this piquant little instrument had become so well established in the affections of the American people that it was time to decide on certain standards of construction, thus allowing manufacturers to plan more intelligently and farther ahead, and so give them a chance to consistently improve the musical tone of the instrument. The committee recently spent two days in the offices of the Musical Industries Chamber of Commerce examining various models made by members and deciding which conformed to the standards of the Association. Each model which passed the test will receive a certificate to that effect and all instruments of that model will be stamped by the manufacturer showing that it is a standard instrument. Furthermore, each such instrument will be accompanied by the Association's leaflet which gives elementary instruction in ukulele playing.

New York City, N. Y. — Recently the McAlpin Grill staged an "Opera versus Jazz" program, the purpose being not only to provide a novel entertainment, but also to determine by judging which was to hold sway in the Terra Cotta Grill of the McAlpin. Prominent musicians, both jazz and classical, judged which side had presented the best case, supported by the vote of the patrons of the grill and the radio audience. To date we have not heard how the contest was decided, but venture to guess that neither side lost — very much.

Grand Rapids, Michigan. — James Warren York, founder of the York Band Instrument Co., died Tuesday, February 8, 1927, in Los Angeles, California, at the age of 87. Mr. York retired from active business life in 1917, moving to California, where he resided until his death. Mr. York made music his profession for a long time before founding in 1882 the business which now enjoys a nation-wide prosperity. The York policy of serving customers well and faithfully was early established by Mr. York and has been strictly adhered to by the company ever since. To Mr. York's wisdom in rightly evaluating the importance of this policy to the extent of making it the foundation of his business, can be attributed the present success of the company he founded.

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A complete course in DUO
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By ALBERT BELLSON, Tenor Banjo Virtuoso and feature Tenor Banjo soloist at the coming New York Guild Convention in May

I mean every word when I tell you that if you study all the studies in this book, you will not only be able to play any orchestration written, whether actual notation, or transposed notation, but will be able to read direct from piano, plectrum banjo, ukulele or guitar music without the help of a single symbol. You will also have technic enough to play any solo ever written.

Price, \$3.00 This book is used and endorsed by Pettine, Krich, Barker, Mills, Davis, Planque, etc.
ALBERT BELLSON, 807 Pittsburgh Building St. Paul, Minn.

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GET YOUR COPY of "Our Heroes" March for piano. A 1927 march hit by Alfred Sevigny, 50c. net. Published by Alfred Sevigny, 13 Park Avenue, Methuen, Mass. (4)

FOR SALE — One No. 3 Vega Tabaphone 5-string banjo and case like new, \$60.00. Will send C. O. D. GODFREY ORT, BOX 122, Carsonville, Michigan. (4)

INSTRUMENTAL MUSIC INSTRUCTOR seeks summer position, preferably with summer school in Massachusetts or Maine. Wide experience in public and private school work; available at the close of present school term. For further particulars address the editor of this magazine. (4)

SECRETS about trumpet playing. Tone, breath control, muscle building, lip trills, extreme high tones, jazz tricks, single, double and triple tonguing. 20-page full size booklet, \$1.50. FRED ELIAS, Trumpet Instructor, 3343 So. 17th St., Omaha, Neb. (3-4)

FOR SALE — Bass drum, price \$15.00; also 1 Wurlitzer ebonite clarinet. H. I. COOPER, Sec., Gwinner, N. Dak. (4)

FOR SALE — 1 Siegel & Meyers course of 100 lessons for cornet, \$15.00; also Eby's course for cornet and Arban's complete instructor for \$10.00. ED. J. MARTIN, 709 Fenelon Place, Dubuque, Iowa. (4)

WANTED — A good make five-string banjo, 11-inch head preferred. I have for sale: Gibson mandocello K-1, with faultless case. Both in good condition. G. E. MOWER, Hancock, Iowa. (4)

VIOLINIST — The Equation System of violin construction will make good violins of poor ones and better violins of good ones. Send for free booklet. BRETCH SCHOOL OF VIOLIN MAKING, 208 STRAD ST., OSWEGO, N. Y. (4)

POSITION WANTED — Band and orchestra leader, A-1 musician, conservatory training, violin and cornet. Teach all instruments; long years experience; would like to hear from municipality, theatre or school. Address your offer to Music Director, care JACOBS' MUSIC MAGAZINES, Boston. (4-5-6)

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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. Address FRENCH HORN, c/o Jacobs Music Magazines, Boston, Mass. (4)

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SITUATION WANTED — Alto and tenor saxophonist. In city or industrial band or orchestra. Plays standard or jazz, nice tone, can feature solos, duets. No objection to serving in church orchestra Sundays. Let us complete your saxophone quartet or sextet or enlarge your small orchestra. Permanent; strictly sober, honest, reliable, neat appearance, reference. Write me. W. F. BURLISON, Box 397, Alexander City, Ala. (4)

FOR SALE — Conn trombone, artists model, silver plated, gold bell. Used but 2 months, like new. Side opening case. Will sell for \$60.00. AL W. PETERSEN, 196 Park Street, Bridgeport, Conn. (4)

ARE YOU SATISFIED with your sight reading of music? If not, write MT. LOGAN SCHOOL OF SIGHT READING OF MUSIC, Box 134, Chillicothe, Ohio. (4)

BAND DIRECTOR WANTED to help reorganize municipal band. Good director who will accept position with a view of supplementing the work with private teaching or other side line. Box 402, care of JACOBS' MUSIC MAGAZINES, 120 Boylston Street, Boston, Mass. (4)

FOR SALE — 2 mandocellos, styles K-4; both in excellent condition with cases, price \$75.00 each. For particulars call or write to FRANK JELINEK, 58-20 32nd Ave., Woodside, L. I. (4-5-6)

FOUND — A process of treating a violin on the inside that will greatly improve its tone. Send for particulars and free trial offer. BRETCH SCHOOL OF VIOLIN MAKING, 208 Strad St., Oswego, N. Y. (4)

WELL-SCHOOLED FLUTIST AND PICCOLO PLAYER (Conservatory training) who knows the meaning of tune, tone and style desires to hear from musical organizations playing the better class of music. Can feature flute and piccolo solos. Well educated and best of references regarding character, ability, and stability. In present situation nearly seven years. Married; age 36; music to be a side line and business inducements permanent with a future. Permanence essential as my wife and I prefer a home of our own as in the past. Address FLUTIST, Box 102 care of Jacobs' Orchestra Monthly, Boston, Mass. (4)

BANDMASTER desires to secure leadership of ambitious organization, preferably municipal band or solidly founded fraternal band. Plays excellently cornet and clarinet and instructs all band instruments. Write BAND DIRECTOR, care of Vincent Bach Corp., 237 E. 41st St., New York City. (3-4)

FOR SALE — Or trade; Pair tympani, hand tuned; will need new heads. C. A. DAVENPORT, Box 124, Chillicothe, Ohio. (4)

WANTED — Permanent location by experienced band director. Cornet soloist. Composer. Has had wonderful success with school and municipal bands. If your band has plenty of support and wants to be brought up to standard requirements don't pass this up. BANDMASTER, CENTERVILLE, SO. DAK., BOX 267. (3-4)

NEW genuine H. Selmer and Buffet clarinets at reduced prices. Sole agents Henri de Combat (Paris) New Bore clarinets. "World's finest"; catalog upon application. HONEYCOMBE & SON, Importers, Madison, Wis. (4)

A Band of Hope and Promise

By Bery L. Weinfeld, Superintendent of the Newark Hebrew Orphan Asylum

THE group pictured on the next page shows girls and boys of the Newark (New Jersey) Hebrew Orphan Asylum who have been organized into a band now a little more than six months. Prior to their organization not one child in the group had ever handled an instrument, and the only information they had concerning instruments was what had been gained from hearing them played in theaters or seeing them pictured in magazines. A most remarkable and amazing fact about this particular band, however, is that it has given several public concerts and has rendered private recitals before some of the prominent local musicians, including the city School Supervisor of Music and her staff of workers who have charge of the public and high school orchestras. Following is the brief story of just how this group of embryo musicians was organized, stimulated and developed within so short a period of time.

A group of boys and girls between the ages of nine and fifteen were gathered together one evening in a corner of our large living room. The writer, with the aid of a mandolin and banjo led the group in singing some of the old

what discouraged, as it was rather difficult in our community to obtain on reasonable terms someone efficient enough to develop the musical talent in a group of children such as ours. However, after making a careful survey of a certain talented and able orchestra leader could be secured. The success of our Musical Education Classes would be assured.

Shortly afterwards we were very fortunate in obtaining the assistance of this particular instructor — Mr. Philip Gordon, who is in charge of the music department of the South Side High School. He conducts the orchestra there and only recently was elected head of the newly formed Bach Cantata Society in New York City. Mr. Gordon agreed to carry on with the experiment, and since that time the band has made wonderful progress under his training and directorship.

After only a few months of rigid instructive discipline, intensive training and assiduous practice, the band was able to give its first concert at one of the Home public receptions, which was a proud moment for all of us. Since then it has played before several critical audiences, all agreeing upon the remarkable progress made in such a short space of time, and all in sympathetic accord with the beautiful development of the latent music talent inherent in these boys and girls, which probably would have been lost if this opportunity had not been provided. At the time of this writing the band is preparing for a recital to be held in one of our large Temples, where it is expected that an audience of more than two thousand people will greet these young instrumentalists. (Note: This recital was held on a date exactly six months from the time the band was organized.)

An interesting fact in connection with the band is that the thirty boys and girls represent seventeen families, and that nineteen out of the group of thirty represent seven families, which has brought about an amusing rivalry between brothers and sisters to uphold family honor.

We are hoping that within a few years some of our boys and girls will be sufficiently developed to enter the professional field of music as their vocation. Plans are being made to send all those who exhibit exceptional ability and talent to private studios and conservatories for special individual instruction. This arrangement not only will benefit the individual players, but the band as a whole will derive benefit from their experience, particularly in the case of the younger children and beginners. Today we have seventy children in our Home, and out of this number thirty are in the band, and ten in the beginner's class.

Across the Flat-top Desk

Continued from page 5

The Eastern Conference selected the following officers to serve during the coming year, President, Elbridge S. Pitcher, Auburn, Me.; 1st Vice-President, Claude Rosenberry, Harrisburg, Pa.; 2nd Vice-President, Pauline Myer, Cortland, N. Y.; Secretary, Grace Pierce, Arlington, Mass.; Treasurer, Clark Wells, Orange, N. J.; Directors, Mark A. Davis, West Hartford, Conn.; George T. Goldthwaite, Berlin, N. H.

Too much credit cannot be given to the retiring president, Dr. Rebmann, for his untiring and skillful labors which have placed the Eastern Conference in the most satisfactory position it has occupied since its inception. He has been ably assisted by the officers and directors of the Conference and also by Mr. C. I. Rice, director of harmonicas were purchased and distributed among the boys and girls. There was plenty of noise around the Home for several weeks, particularly when our (so-called) "Harmonica Band" was further augmented by a number of ocarinas and tin flutes.

NEW ENGLAND MUSIC FESTIVAL ASSOCIATION
AFTER seeing so much enthusiasm displayed and appreciating the very sincere musical efforts of the children, it was decided to purchase some "real" instruments for them. Accordingly, a cornet, mellophone, baritone, tuba, clarinet and saxophone were bought, then picking the children at random an instrument was assigned to each and all were told to try and see what they could do. Some of them took to the handling of an instrument easily and intelligently while others naturally were awkward, but all were enthusiastic and so our little band was started. Talks were given, and the idea that the playing of an instrument might mean a future vocation or possibly vocation seemed to further stimulate the children with a desire to learn how to play an instrument of some kind.

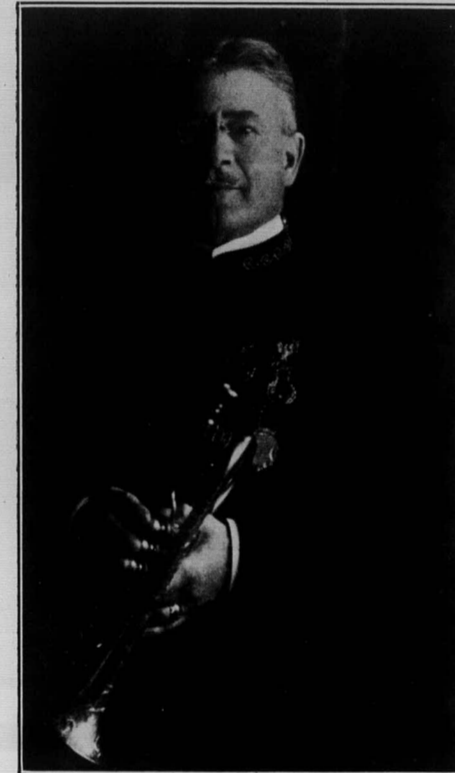
We were fortunate in being able to secure the services of a talented young clarinetist who proved to be a most efficient instructor. Instruments were purchased for every child, he took the group in hand, and after some few weeks of hard practice (averaging about two hours a day) he had them able to play scales, simple exercises and a "Beginners' March." Another month passed and there were about thirty-five children enrolled in the new-formed music classes, with only about five changes from the original assignment of instruments which had been made at random and based upon appearance and mentality — the brighter children being assigned the reeds and more difficult brasses. Thirty of them finally were selected and organized into a band under the title of "Musical Education Classes."

Unfortunately for us, after six weeks work our young instructor received a tempting offer to travel with a road company, and we were left without a teacher and some-

From the Editor's Picture Book



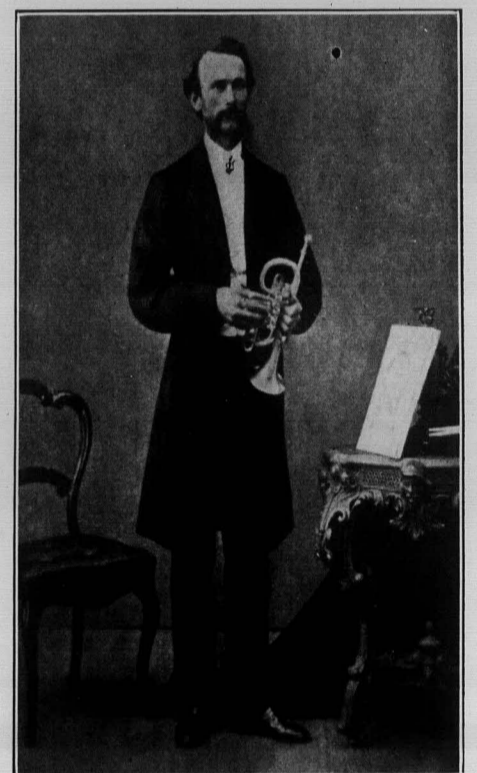
The interesting story of the HEHEW ORPHAN ASYLUM BAND of Newark is told on the opposite page by Bery L. Weinfeld, Superintendent of the Asylum. More than half of the children in the home are in the band or the beginners' class under the direction of Philip Gordon. It is planned to send the children who show exceptional ability to private instructors preparatory to making music their life vocation. Read the article if you want to get some real inspiration.



HERBERT L. CLARKE, cornet virtuoso, conductor of the renowned Long Beach Municipal Band recently featured in this magazine, will soon begin a series of biographical sketches in the Jacobs publications.

Take a good look at the Houston, Texas, jads shown in the picture below. Then turn to the saxophone department, if you haven't already read it. Whatever your opinion of the saxophone you will be interested in what Mr. Drescher and others have to say.

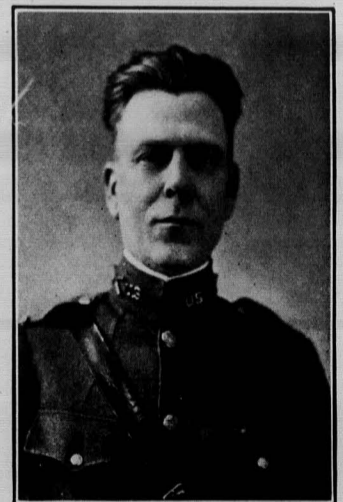
Thirteen year old MARCIA JOHNSTONE of Chicago has delighted many thousands of people with her exquisite harp playing. She started to play a small Irish harp at the age of four and one-half years; at six she made her first tour of twelve large cities; and at eight she began playing a full sized harp. Last year she made a triumphal debut on the Young American Artist Series in the Fine Arts Recital Hall, Chicago. Miss Marcia is the daughter of Dr. F. C. Johnstone of the Rudolph Wurlitzer Company.



The late A. H. RACKETT, SENIOR, father of A. H. Rackett whose series of articles is appearing in this magazine, was one of the noted British musicians and band leaders, and a cornet virtuoso of wide reputation. This picture really belongs to a forthcoming article written by Mr. Rackett, the son, but we couldn't resist the temptation to show it here in illustration of changing styles in horns and hire-vute adornment.



MAJOR GODFREY OSTERMAN of Milledgeville, Georgia, suggested "Gilsando" as a name for the new York trombone oil, winning the \$250 prize offered by the York Company for the best name.





HOWARD PAYNE, JR.

The Thirteen-year-old Wonder Banjoist

The extent of Howard Payne, Junior's, ability can be measured by the fact that he has been broadcasting for Dan Russo and Ted Fiorito, conductors of the Oriole of Chicago. These well-known musicians were so pleased with his performances, that they are featuring him as often as possible to their radio friends, and like many of the leading artists—

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What I Like in New Music
By Lloyd G. del Castillo

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