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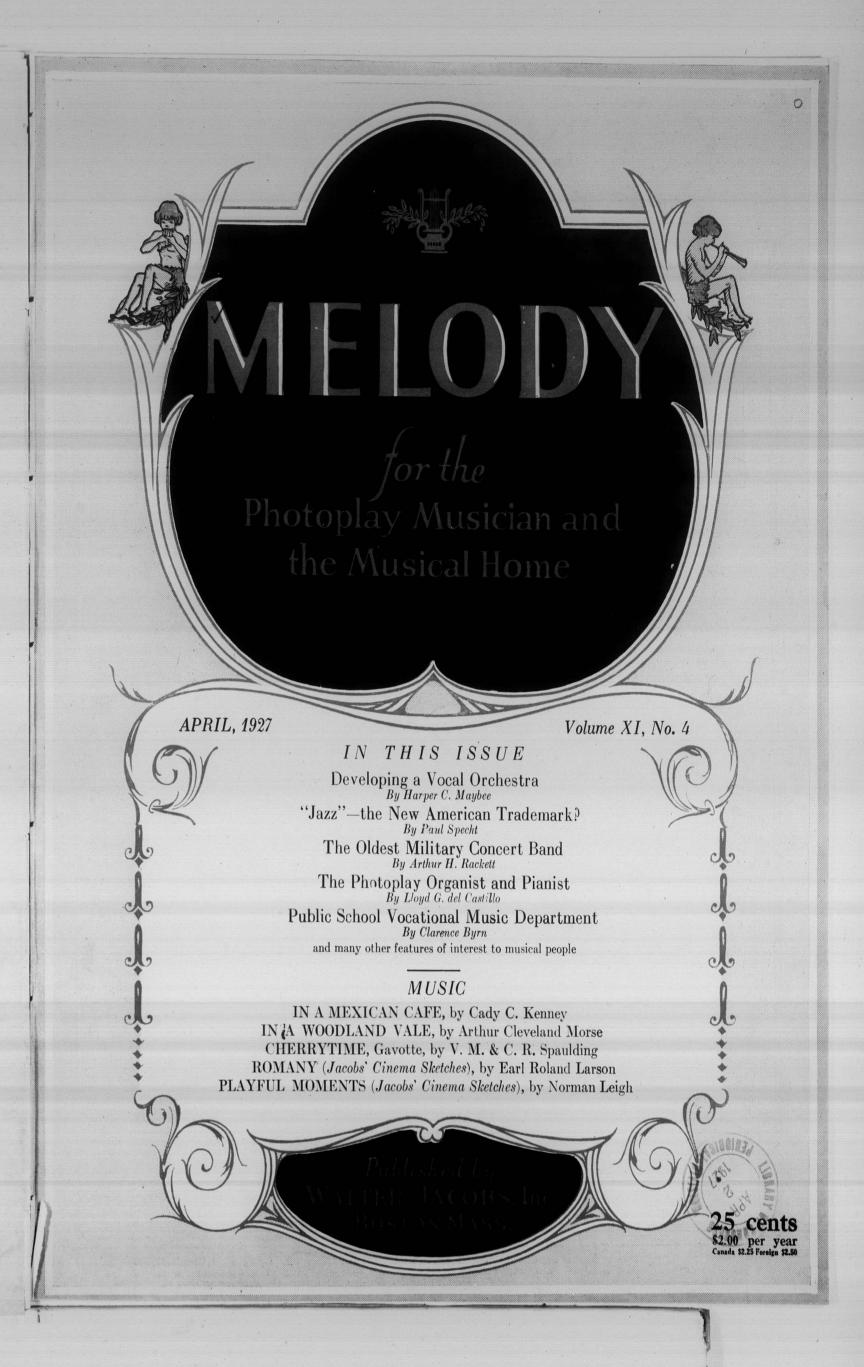
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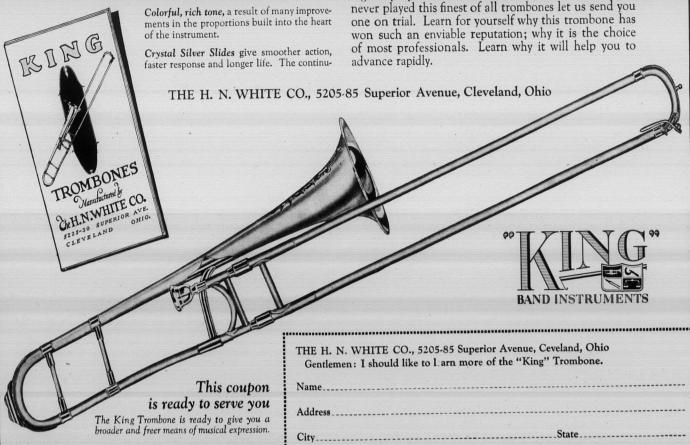
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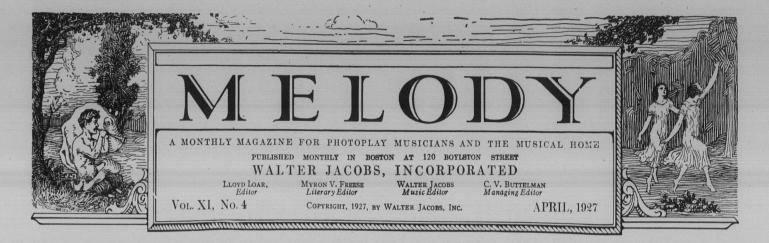
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Across the Flat-top Desk

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 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 comheads 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.

upon the large audience assembled to hear them.

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 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.

ONE of the greatest aids of civilization is co-operation. As the human family progressed from semi-savagery toward enlightment, co-operation became more fully appreciated and consistently practised. 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 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

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 organist 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

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

H ERE 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 mu-

ducted 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 eventuates of the Clarence Scrithe Scrithe. 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.

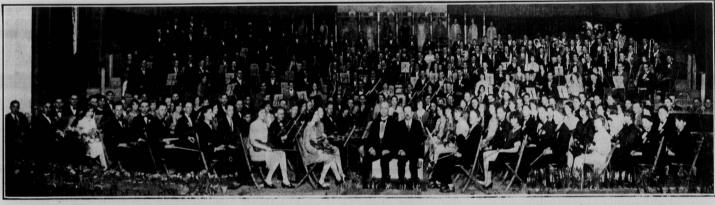
THE EASTERN SUPERVISORS' CONFERENCE

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

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

The many inspirational and interesting items composing the program of the Conference were carried out as prethe 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 conclave to be held in Boston the 21st of May. This committee will constitute a definite tie-up between the Fastern Music Supervisors and the Festival Association 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.



Developing a Vocal Orchestra

N 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:

A strong impulse to sing.
 An accurate ear — pitch and rhythm.

Individual and group responsibility. A growing ideal of the beautiful in music.

A voice above the average in quality.

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 ack to the group This is to h 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 $yo - y\ddot{a} - yo - y\ddot{a} - yo$

By HARPER C. MAYBEE



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

and five of the Italian syllables: $da - me - ni - po - tu - l\ddot{a} - be$.

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 $ni - po - \hat{t}u - la - da$ 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 fourpart harmony for the further tuning of the voices and the balancing of the parts. With a chord arranged in the following manner as a member of our glee club, because he would first tenors upper mi or 3. This exercise may the rest of the group. Another instance, be used in different keys, but should always be exactly the opposite, was a young baritone eated in a well within the natural range of the voices. higher and in a lower pitch, then followed by a The frequent returning to the units to sing alone permits the director to detect various his attitude and voice both blended into the 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 and coherence that is impossible under any sound when it begins like the "ni" of the Italian other condition. syllables formerly spoken of, that the consonant

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

Some time ago we had a promising young tenor trying out for the glee club. He sang voices and the balancing of the parts. With a solos well, had a prominent position in a church male chorus, for instance, we find that the choir quartet, but was absolutely impossible produces the best results: Basses low do or 1, never listen to any one except himself, with the baritone sol or 5, second tenors, upper do or 8, result that he was always either ahead or behind with a large, rotund voice. This chap also sang solos well, but when he sang in the group 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, a oneness and an elasticity

The group as a whole must have unity and must be sung quickly, and the vowel must re- coherence. Each unit must blend into the

Melody for April, 1927

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

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 nonconducted performance will be a great success. most fundamental things to be sought is to cannot be reached without the means. With 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 singing through the "group-unit-person" idea that will be the means of materially changing 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 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

eliminate the noise.

We see in this procedure a development of 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 phrase and the contrasting manner in which a that makes for greater purity of tone both in club can sing is dependent upon finesse of the 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

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

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"

An Editorial Postscript

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

of the ordinary, both in achievement and in ideals. And our expectations would be in no wise disappointed at Western State Normal College of Kalamazoo, Mich., one of the largest normal schools in the country, and with a standing in every way of

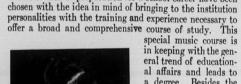
standing in every way of the highest.

Under the inspiring leadership of President
Dwight B. Waldo this school has taken its place in the front ranks
of educational institu of educational institu-tions whose chiefest aim is to completely informall of its students in all branches of pedagogy and child psychology and thus prepare them for successful careers as careers as teachers and instructors.

DOROTHY SAGE SNYDER Director of Women's Glee Club The music department of Western State Normal

of Western State Normal
is entirely in proportion in every way to the other departments of the school. It not only prepares students to teach
in their respective grades and supervise music in public
schools, it also fits them to become an integral part of the
music life of the community in which they are to live, and
it takes an important part in the development of music
appreciation for the entire student body of Western State
Normal and for the city and surrounding country in which
necessitates a large and extensively organized music department. The men and women who serve as instructor,

musical pedagogy by serving as music instructors in
these schools. Among the State Normal students classes
in instrumental instruction are also formed and include
these schools. Among the State Normal students classes
in instrumental instruction are also formed and include
piano and all orchestra and band instruments. An excellent band and equally good orchestra have been developed
through this class work and through work in smaller
groups on various instruments. These smaller groups
orthogogeneous content of the community in which
there or the community in which
these schools. Among the State Normal students classes
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a degree. Besides the regular academic work exceptional advantages are offered in instrumental work and vocal mental 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

ed 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 THELMA HOOTMAN-TAWNY State Normal music department are given practical experience in

Supervisor of Training School

very valuable in adding to their fitness to become profes-

sional teachers.

The head of the music department of Western State Normal, and the man chiefly responsible for its present high standing and standards is Harper C. Maybee. Mr. Maybee has had an extended and invaluable experience in training musical ensembles of all types and is especially successful in being able to transfer this experience to the

hundreds of studentteachers who have enrolled from time to time in Western State Normal College to study under his direction. He conducts community sings among the State Normal student body in which over two thousand students take part once each week. He has in addition a Mixed Chorus, Women's Choir, Women's Glee Club Quartet and Trio, Men's Glee Club and Quartet. These groups are recruited among the Normal students, and under his direction have made a remarkable record in artistic and colorful ensemble singing. In connection with the

orchestra the ||Mixed



GEORGE AMOS Director of Band and Orchestra

Chorus presents some Festival. Then a combined chorus of over five hundred children from the training schools has been a feature of the festival for several years while the band from one of the training schools has won honors for several seasons at the State contest. Last year the Men's Glee Club under Continued on page 14

fundamental function of public school music is an inviolate duty to study and present in an inspiring and dignified manner, in both classroom and concert, the music which reflects the longings and customs of our own people. Songs which are bound up with the birth and growth of State and Nation, songs which have stood the test of years, which unite generations, strengthen home ties and edify family tradi-

The musical purists tell us we are such a very young nation that our songs are worthless and few. This is not true. The music of America reflects the spirit of

America, and when it is properly presented speaks to our common people, the "hewers" and "drawers," those who make America great, as no other music can. We musicians must remember that if we play and sing merely to please ourselves, we will have a very limited audience, and the scope of our service will be likewise limited.

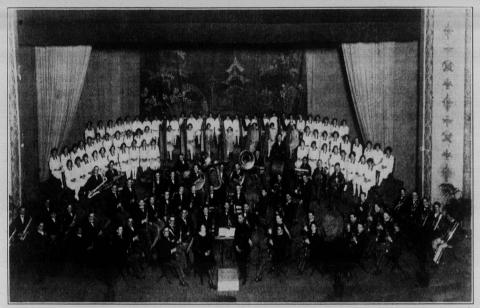
OBJECTIVES VARY

It is strictly within the rights of symphony orchestra and concert directors to design their programs for select and congenial lovers of musical form. It is a happy privilege to be counted among those who enjoy entire evenings of music with the masters, undisturbed by those of less reflective tastes. But we must remember that the public schools are supported by the public at large. The entire tax-paying body is assessed to pay for public education. And in turn this same body looks to us for consideration and service. We as governmental agents must learn how to serve those who support and protect us. Let us not confuse our objectives with those of the concert musician. Our field of music must be far more broadly educational than that of the musical virtuoso. We must keep faith with the millions of parents who look to us to train their children to become efficient and happy citizens. First, last and all the time our music must count for the development of finer citizenship.

Concert Programs with Social, Civic, and National Background

> Public School Vocational Music Department Conducted by CLARENCE BYRN

It is up to us to learn how to prepare musical programs that quicken social enjoyment, stimulate civic pride and build for a deeper and finer loyalty to our government and its laws. The occasional all-American program is to my mind, entirely out of place. From the art point of view there is no need for comparisons. Our students are entitled to a rational conception of music as an art unrestricted by racial prejudices, on the one hand. On the other hand, as a matter of educational foundation and an inspiration to fuller service they are entitled to regular and frequent participation in music which will tend to waken their national allegiance and develop their finer



Cass Tech. Concert Band, Harp Ensemble and Girls' Glee Club, Roy Miller, Conductor, assisted by J. Irene Hunt, Soprano, Head of Music Department, Southwestern High School, and a selected group from the Southwestern Girls' Glee Clubs, at the Third Annual Winter Festival, Detroit, Michigan, February 18, 1927

Third Annual Winter Festival

Music Department Cass Technical High School

With Assisting Artists and Augmented Chorus

PART I Cass Tech Concert Band, Roy Miller, Conductor

(a) Boston High School Cadets March . (b) Heroes of Fismes March..... Siegfried "Grand Fantasia" Richard Wagner-arr. by Tobani

The Americans Come. Fay Foster
An Episode in France in the year 1918. A blinded Frenchman speaks to his Son J. Irene Hunt, Soprano, With Band Accompanimen

"The Awakening," Part I, "Children's Suite"

by undulating chords in the harps, depicting again the peacefulness of the nursery. A lively figure by flutes and woodwind ushers in the Waking rairies. They dance around and around the room, cireling closer and VI. Carry Me Back to Old Virginny.

Miss Hunt, Glis' Chorus, Harps and Band
Vocal Arrangement, Ross Hilton Band Arrangement, Roy Miller
Special on table arrangement for Harps by Miss Kenk and the girls, resaling
memories of montli Southern injeths and the lary stremming of the back

VII. The Song of Michigan, Poem by Anne Campbell Air Adapted Arranged for Band by Roy Miller
Chorus, Band and Audience, Mr. Fowler Smith, Conducting

Written for and dedicated to the City of Detroit by Lieut. Com. John Philip Sousa and played jointly by the Sousa and Cass Tech.. Bands at Orchestra Hall, October 10, 1926, for the official presentation.

Intermission of Ten Minutes

Trumpet call will be sounded from the stage three minutes before resumption of the concert. An oil Painting, "The Treaty of Saginaw," by Percy Ives, will be an exhibition during the inteoffice, room 113.

Inshort, public school music programs should be interesting and varied. Every program should contain music which can be annotated-which tiesup with human experience. And above all things every school music program should contain some American music. When we learn how to correlate our public school music instruction with the literature and history of the land and consecrate it to the social and civic welfare of all our people, we will have no diffi-

adequate budget. The program here presented is merely typical. It is an interesting and artistic

culty in securing an

program. A score of similar programs could be arranged readily with very little duplication. You will note that the first number of

part one, The Boston High School Cadets, suggests rugged New England, then skipping the Heroes of Fismes and The American's Come, which some, perhaps, may consider as warlike in suggestion, we come to No. VI, Carry Me Back to Old Virginny, a beautiful and wholesome southern song. No. VII, The Song of Michigan is a new state song dedicated by the Detroit News, one of the nation's greatest dailies, to the school children of the State of Michigan. The last number on the first half of the program, like the first number, is a march dedicated to a great American city by one of the greatest of American musicians. No. II, on the first part of the program, is a beautiful German composition, Siegfried Fantasia, by Richard Wagner. In No. IV, Operatic Masterpieces, we have composers of four different nations represented. In this number, which was arranged by Safranek for military and concert bands, we drop out the solo instruments and utilize girls' voices in two part singing with harps and wood-wind accompaniment in the Barcarolle from The Tales of Hoffman, and in the Holy Angels song from Faust we use all the girls' voices in unison, singing with full band and harps. The presence of harps and girls' voices lends a charm and a human appeal to the Melody for April, 1927



Rudolph Wurlitzer of Cincinnati, honorary guest; Orvis Lawrence, Conductor; Marcia Johnstone, phenomenal child harpist of Chicago; Cass Tech. Symphony Orchestra, Harp Ensemble and combined augmented Glee Clubs, at the Third Annual Winter Festival of the Cass Tech Music Department, Detroit, Michigan, February 18, 1927

wind which places it on a pinnacle quite as distinguished as organ or orchestra.

The second half of the program starts with a symphonic poem for orchestra, Finlandia, dear to all the sons and daughters of Finland, next two German compositions, then another French composition, then a Russian composition transcribed for chorus by an American, a resident at various times of Detroit, Columbus and Boston, and the last number on the program is picturesque of New Orleans, one of the oldest and proudest cities in the new world. We have tried to give the program educational value from beginning to end.

> EMINENT OUT-OF-TOWN GUESTS IN ATTENDANCE

As evidence that such programs are interesting to musicians and educators alike, Mr. and Mrs. Rudolph Wurlitzer of Cincinnati, Ohio, came to Detroit especially for the concert, as honorary guests and brought as their guest Mrs. Ossip Gabrilowitsch, famous con-

tralto soloist, who is the daughter of Mark Twain, America's noted humorist. At the intermission Mr. Wurlitzer presented the Cass Tech. Music department with a rare old etching of the Joachim String Quartette, by the Viennese artist, Schmutzer.

Besides Mr. and Mrs. Wurlitzer there was John C. Berg, superintendent of the schools of Trumbull County, Ohio; Mr. Bayard Leithiser, music dealer and Mr. Bert R. Dakin of Warren, Ohio, already known to readers of this column, Grover C. Yaus, instrumental music supervisor, Youngstown, Ohio, and the eminent bandmaster, Bradford B. Gilliland of Cleveland and Youngstown.

COMMERCIAL VALUE OF SCHOOL MUSIC As an indication of the commercial value of public school music it might be interesting to note that there were on the stage in the band formation \$14,704 worth of musical instruments and in the orchestra formation \$19,519 worth of musical instruments. There were \$6.500 worth of harps alone, and the seven harps used in the Cass Tech. Harp Ensemble were supplied by the Rudolph Wurlitzer Music Company, through the courtesy of Dr. F. C. Johnstone, manager of the Wurlitzer Harp department, as an expression of faith in the future of public school music.

OUR correspondent in the field this month is Homer L. Landis of Robesonia, Pennsylvania. His answer to Mr. White of Toronto, is hot stuff; read it and weep all ye of little faith. Next month we have two more live ones, one on each side of the issue, both from prominent conservatory leaders of long

I want to break in on the discussion of the instrumental class problem if I may. Mr. White's letter stating that it can't be done is the reason for this motivation.

can't be done is the reason for this motivation.

I have been interested and actively engaged in the orchestra and band game for nearly forty years of my life and have observed some things in the progress we have made in methods of teaching. I might here add that as a small town teacher I have had to get an ordinary playing ability on all band and orchestral instruments so that I could teach them. could teach them.

At this point I hear someone object to the idea of teaching all the instruments, but I want to justify this statement by an observation as above noted, namely, that the average person who takes up an instrument does not have the ambition to become an artist, but desires only enough skill to play in the home-town band or orchestra, or to amuse himself or a few friends. True, some of these later develop an ambition to enter the professional field and will then provide themselves with an artist teacher.

I want to accuse the teaching profession of killing the little spark of some of these home-towners by pampering them with an overdose of technical studies and no music to play. We must not forget that the unskilled want some amusement which can be easily supplied in tunes so easy to get that they fire the ambitions of the beginner although they may be disgusting to the over-keen ear of the would

be artist teacher.

I have taught all pupils privately until the present school term when I began the use of the Maddy and Giddings class course. I studied the course and methods of teaching it well before I attempted it and am thoroughly convinced that it is the best plan to follow.

I want to enumerate the good points I have found as compared with Mr. White's criticisms. I want to take a violin class here because our small town high schools do not have the advantages of dividing the class into divisions of varying ability. I must have all my violins in one class. I am doing all the individual work necessary. I can tell all, at once, what I want, whether it be bowing, fingering or intonation, thereby saving a lot of time for all, but I MUST HAVE ATTENTION. I am wondering whether this is not a fault of some teachers instead of the class method. For intonation the class method far excels the individual method. Some member plays while the rest listen and afterwards criticize. Parts of the class play while the balance listens and criticizes. There also is the appeal of rivalry in the class. I have daily trials for class promotion.

A word as to tuning. In any class I only allow five minutes for the tuning, for two reasons

—first, each one must tune his own, the same string by all at the same time which will teach them to listen, and secondly, it is unnecessary to have the instruments tuned to any artistic fineness, as that would be assuming that all could play

with perfect intonation if their instruments were perfectly tuned, which is not true.

While my class plays I pass among them and coach, i.e., correct faults for which I have more

time and two free hands.

I want to make the assertion that I am so much convinced in favor of the class method that I will not take a private beginner unless he takes the class training first. After he has become an ordinary amateur player then by all means he should have his private individual lesson, but this is very often after the pupil's earlier school years to which the class method is mostly supposed to be

In closing I want to say that I have had a number who did not get anywhere in their private work nor their school orchestra work until they used

the class method of practice and drill.

Thanking you for this opportunity to try to help my little bit in the stupendous task of the public school music teacher, I am

Yours, etc., HOMER L. LANDIS.

Robesonia, Pa., Feb. 8, 1927

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

Third Annual Winter Festival Music Department

Cass Technical High School With Assisting Artists and Augmented Chorus

PART II

	Cass Tech Symphony Orchestra, Orvis Lawrence, Conductor
I.	"Finlandia" Sibeliu.
	A. Symphonic Poem based upon the song lore of Finland, portraying the reverent emotions, of a Finnish exile returning to his home land.
II.	Harp Solos "Priere"
	"Minuet"
III.	"The Swan" Saint Saen
	Solo for Cello, Miss Flora Swaby Harp Accompaniment, Miss-Johnstone
IV.	"Seraphic Song" "Reve Angelique" Rubinstein
	Choral Paraphrase, Samuel Richards Gaines
	Symphony Orchestra Arrangement, Orvis Lawrence
	Chorus, Orchestra and Harps
	Incidental Solo, Miss Merle Davis, Contralto
	Mr. Fowler Smith, Conducting
v.	"Legende" for Harp and Orchestra Francis Thome Op. 12. Miss Johnstone
VI.	Overture "New Orleans" (Mardi Gras) Mortimer Wilson Op. 6-

The Servant of All

This overture was awarded the \$500.00 prire by Hugo Riesenfield for the best original American overture in 1920.

"Music is flooding all of America today because we musicians have grown to understand that the greatest of all must be the servant of all. "Music is necessary and welcome to all only as it serves the great common need of all.
We as supervisors must rise above ourselves and our own carefully nartured likes and desires
to a vasion of the constant hunger and craving for the many types and forms of susisk, all of
which help to lead our fellow men and women out of themselves into the joy of SOCIAL
COMPANIONSHIP and MATIONAL DUSTY. "'Music in the public schools must justify itself by its service to the great purpose for which our common educational enterprise is organized and maintained at great cost, by common consent and approval."

CLARENCE BYRN

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YORK **TROMBONES**

ERE, at last, is a trombone to warm the heart of the most critical performer! Smooth and rich in tone, responsive to the most delicate shading of the artist, yet with reserve power to dominate the heaviest passages! Perfect intonation in all positions, complete freedom from wolf tones, a featherweight action that will amaze you in passages you always have thought difficult to execute! To gain a true idea of what this instrument will do for your playing, the only way is to try one and let it speak for itself!

Faultless in Tone and Pitch

- made easy to play by these NEW features

York's New Improved Professional Model is the result of a sincere determination to build a better trombone than has been built before. You will find in this wonderful instrument a lightness, finish and balance that will please you

As illustrated, it embodies several important refinements that give the York Trombone unquestioned leadership. Inside and outside slides are 18% nickle steel. Shoes are surface hardened after grinding, and slide receivers enlarged to permit slides moving up inside two inches. This accounts for the freedom from binding in the seventh position. Perfect designing has made heavy balancers unnecessary, and is the secret of the amazingly light action.

A Size and Bore for Every Individual Need

Time has now proved that for best results, the tuning slide should be in the bell section, as shown. For those players, however, who insist upon a tuning device in the slide section, we can supply this instrument with a positive lock that will neither rattle nor

You have your choice of three bores-small, with 6-inch bell; small medium, with 6½-inch bell, and medium, with 7-inch bell. If tuning device in slide section is ordered, however, only the medium bore is supplied.

Accept this FREE 6 day trial offer!

There is only one way to prove to yourself the playing qualities of this superb new trombone—take advantage of our 6-day Trial Offer! Run through your favorite

parts—use it every day! Its per-formance and tone will speak for themselves—and you will find a new thrill in trombone playing! Send the coupon—now!

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Melody for April, 1927

"Oldest Military-Concert Band in the World?"

IN a well-known magazine catering to pro-fessional 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: "Fawncy! 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

By ARTHUR H. RACKETT

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

REASONS FOR THIS REFUTATION

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. 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 musick 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 highclass 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

"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.

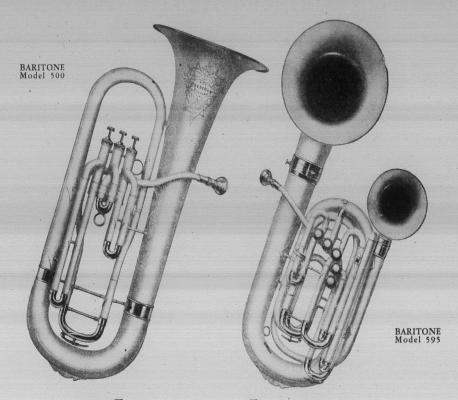
In 1882 the renowned musician, Cavaliere Ladislav Zavertal, was appointed as conductor, and under his control the band attained a high plane of artistic excellence never before equalled — in fact, he made the organization world-famous. This great band leader was born in Italy, and received his musical education at the Naples Conservatoire. He was a theater conductor in Milan, conductor of musical societies in Glasgow, and for twentyfive 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, flügel-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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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 Wieprecht 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

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 flügel-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 linest mus cians 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 Républicaine 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"

Melody for April, 1927

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 Wash-

ington 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 highhanded (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, how-ever (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 inapproINSTRUMENTAL TECHNIQUE ORCHESTRA JAMBAND BY .E. MADDY and T.P. GIPDINGS

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priate to write a few brief words concerning the

Sousa and His Band

There is no other American musician who has had so many and high honors accorded him as has John Philip Sousa, both here and abroad. His band has covered eight hundred thousand miles in more than a score of transcontinental journeys, with five tours of Europe, and at least sixty thousand miles zigzagging around the world. In England he received the medal of the Victorian Order from King Edward VII, pinned on his breast by the then Prince of Wales and now King George. The French Government has bestowed upon him the Palms of the Academy and the Rosette of Public Instructor: he has the medal of the Fine Arts Academy of Hainaut, Belgium, and many other gifts from ward at Sandringham and at Windsor.

Thirteen years ago Sousa started with his band on its tour of the world, an event that the great bandmaster's friends declare stands alone in the annals of concert-giving, It was, they claim, the first time in the history of music that an organization of one hundred artists has made a circuit tour of the globe - visiting Europe, Asia, Africa, Australia, Tasmania, Fiji Islands and Honolulu, returning to America. He has composed more than fifty marches in all, and in the talking-machine records alone the sales of 'canned" versions of his martial airs have exceeded 6,000,000.

Music as a universal religion leads the world, stills the prejudices and soothes the animosities of the races. It dispels monotony and appeals to the soul, gives joy and hope, heals the sick, and makes home a sweeter, happier, holier place in which to live. Music will lead on where words end.

An Editorial Postcript

Continued from page 7

Mr. Maybee's direction made forty some public appearances and sang for approximately 20,000 people, and in the Annual College Glee Club Contest they were awarded

As a practical exemplification of the desirability of school music supervisors and instructors taking an active part in the music life of their communities, Mr. Maybee has been for many years constructively and prominently identified with the music life of central Michigan. Several years ago he organized and managed the big music festivals which were given in Kalamazoo every spring with the Chicago Symphony Orchestra and internationally famous soloists sympnony Orchestra and internationally lamous soloists supported by a mammoth chorus composed of Normal School students and competent amateurs and professionals of Kalamazoo and near-by smaller towns. Then during the year a series of recitals by famous artists were given under the auspices of the festival association, this course reaching its climax in the Spring with the presentation by the orchestra, soloists, and chorus of some noteworthy oratorio or Grand Opera.

Mr. Maybee's conception of chorus singing is really

orchestral in its scope. His ideas of color, nuance, contrast, and so forth, as applied by him to the singing of large and small groups of voices, are comparable only to the effects secured by a master symphonic conductor with the grand orchestra.

Chicago, Ill.—The National Association of Music Merchants Convention will be held at the Hotel Stevens at Chicago during the week of June 6. During the Convention the fifth annual Retail Advertising Exhibit of award winners in the 1927 competition will be shown.

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Quitting, Queing and Qussing

THIS is probably the last article that I shall write on photoplay music while still actively engaged therein, so I feel constrained to make an event of it. If my present plans prove successful, the spotlight will know me no more save on future special occasions now only to be conjectured. Or, as my swan song at the Metropolitan proclaimed to the tune of Silver Threads Among the Gold,

Melody for April, 1927

Now that I am growing old and gray, I am going to quit this strife; Just teach other birds to play like this, While I lead the simple life. When I come into this place again
I'll be down there, folks, with you;
Oiling up my rusty vocal chords
Trying to sing the way you do.

CONFESSION

I must admit that in giving up the theater for the studio I have no illusions and no false regrets. When I consider some of the terrible poetry I have written, of which the above is an average sample, I am moved to wonder how I have survived to retire to the noble profession of pedagogy. It is true that I have always enjoyed the job of translating pictures into music; enjoyed it, I confess, a good deal more than the soloizing that went with it.

A theater audience is a monstrous tyrant. There it sits, implacable and ominous, waiting to devour you with silence if you have guessed wrong and failed to please it. You have got to tickle its fickle fancy every week, and the longer you feed it the less you know what its appetites are. When you throw it a tid-bit it likes, it rewards you vociferously, but never because it remembers that you have pleased it in the past. It takes nothing on faith. In the parlance of the profession, you've got to ring the bell every week.

As I say, the greatest pleasure in the work to me is the actual fitting of pictures. There is a job that stimulates all the musical ability you have. It calls on your technic, your imagination, your versatility, your creative skill. It demands alertness, enthusiasm, judgment, and cultural background. It develops your musical repertoire in every direction and the routine called for on the cue sheet and let it thing at all. But more of that later.

wind of applause. I have never been of them, obliged to play and direct simultaneously, much stimulus to the task of creating and per- is working at one-third efficiency. I specify forming solos that please audiences as in the one-third because I conceive of good organ less spectacular work of picture cuing. It is a cuing as a combination of three elements. generally true that the soloist who likes his priate mood. Second, the inclusion and inter-

han one who considers it a bore. good at solos and picture playing. I presume numbers together with appropriate improvisa- equipped with colored paper. the reason is that the essential quality of the tions rather than blatant and meaningless So much for the musical routine. The soloist is showmanship, in distinction to the modulation. Let us consider these three ele-second point, that of introducing effects and picture player, whose essential is musicianship. ments one by one in more detail. I can think of but two men whom I have heard The first element, the rotation of musical printer's ink than the famous Unit vs. Straight



are turning their attention that way simply because the work is so confoundedly profitable. They all naturally see themslves as potential Crawfords with incomes of ten to forty thousand a year. Or no doubt it is sufficient inducement to realize that if they can climb half way up the ladder they are sure of from four to ten thousand. And who am I to scoff? My native honesty compels the admission that, inclinations or no inclinations, I am now able to give up active playing simply because I find myself able to capitalize on that active playing in another way. As much as I have of a comedy picture like The Potters, for inonged for evenings and week-ends by the home fireside, I doubt if I would take them at the expense of some modest occupation that carried with it the sacrifice of the major part

Just so long as theater organists are highly paid, the attendant inconveniences of the work will be no barrier to a rush of applicants. And trots. if this popularity will make the process of selection sufficiently operative to mean that the elect are better qualified and better trained instead of the haphazard and poorly equipped job-holders of the past, the result will be worthwhile. To me, anyway!

ALTERING CUE SHEETS

I mentioned above the matter of using cue sheets as is. I have spoken of this subject before, and if I eventually wear it threadbare it will be because it continues to be a sore spot, stimulates your musical growth. That is, if if you will forgive the mixed simile. Let me emthe convenience of orchestra leaders, and do not go at that, we are not talking about the same pretend to utilize the resources of the lone player. A rotation of numbers is provided thrive on the sunshine of the calcium and the which are easily spotted by the leader who is

tive improvisation, both to action where neces-

in whom a fusion of these two elements is numbers, is obviously the one contributed to controversy. And just as the Units now apnoticeable: Henry Murtagh and John Ham- by the cue sheet. But do not mistake me as pear to be winning the latter fight, so are the mond. The ideal solution, on the other hand, inferring that the suggestions of the cue sheets realists surely submerging the impressionists. is represented at the Paramount Theater in should be accepted religiously. No matter how The two campaigns are connected. The New York, where Jesse Crawford plays the able the feller that prepares them, he falls into presence of a Unit in the pit furnishes a standsolos and Sigmund Krumgold the pictures, a rut through sheer overwork. He plays ing invitation to the organists to imitate each supremely competent in his own field. favorites, and at times he appears to select his everything from a machine-gun to a chicken-After all is said and done, it is the pocket- numbers almost at random. Personally I peep simply because it can be done so effectively. book that rules our destinies. Pianists are think the ideal way to cue a picture is to do it Personally I have no doubts at all on the

sheet, and then look it over to see if it improves on your own in any particular. I don't say I do it that way; I simply say that's the best way. I suppose there are two kinds of lazy organists; those who cue entirely from the cue sheet, and those who, like me, cue entirely on their own and are then too lazy to check up by the published sheet.

There is one tendency that seems to be always cropping out in cue sheets that I believe should be guarded against. It appears most prominently in comedy pictures, and consists of a multitude of popular and semi-popular numbers inserted because of the appropriateness of their titles. On the cue sheet they read excellently, but to the audience in nine cases out of ten they mean nothing. I defy the average listener to be able to name instantly the title of even a majority of last year's popular songs, particularly as played to him while his attention is more or less focused on something else. I dare say there are not more than four popular songs a year, of the "Bananas" or "Collegiate" class, that dig in so deep that they immediately suggest their titles when played a year after their popularity.

And yet you need only pick up any cue sheet stance, to see cues of this nature in profusion. They are not justified. I consider it far better to substitute light intermezzos or musical comedy selections cut to fit, and eliminate at least half of these semi-direct cues that to the audience simply give the impression of a succession of anonymous and monotonous fox-

Then there is the matter of themes. In the cue sheets these are cut down to a minimum on the quite logical assumption that the simpler the score the better the performance. It is quite true that a profusion of themes is anathema to an orchestra, whereas for the organist all that is needed is a tolerable memory. Photoplays move so conventionally along

accepted formulas that there are certain types of themes that are sure to be convenient. There is, of course, a Love Theme. Often a secondary Girl Theme or Hero Theme will be almost as prominent because these two characyou go at it right. If you are content to play phasize again that cue sheets are prepared for ters do not lend themselves to the sentimental type of music appropriate for the Love Theme. In contrast to these will be the Villain or Comedy Themes. These are the most com-I suppose many feature organists bask and which are easily assembled, and the cues for mon, but there is often a place for additional themes such as the Father or Mother Themes or whatever else suggests itself prominently Still I grant that in its way there is just as If the organist employs the same tactics, he enough to demand a special tag. In my own cue sheets appears an invention, not copyrighted, that I freely bestow to a waiting world for the benefit of humanity. It consists simply matter of temperament, and no doubt it is First, a routine of musical numbers of appro- of indicating these themes by their initial letters, which speak for themselves in distincaudiences and likes to play to them will estab-polation of direct and suggested imitations and tion to the meaningless Theme I, Theme II, lish sympathetic contact with them more effects. And third, the inclusion of descrip- and so forth, ordinarily encountered. Luz It is seldom true that organists are equally sary, and to link two dramatic or atmospheric but some of us are either color blind or not

imitations, has caused even more battles in looking with avid eyes at theater organists and absolutely independently of the published cue matter, after having sat in an audience and



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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 agitatos built on a succession of diminished sevenths. Each of these manifestations could well be suppressed in favor of intermezzos and published agitatos. 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, JAZZ

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TEACHERS WANTED to open schools in cities where we are not already represented. 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 objuration. 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.

"Murtaghgraphed" by Henry Francis Parks

DHOTOPLAY 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 lack-

ing in vitality.

ing 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 any 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 debuantes, 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

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

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 or-

ganist when overdone.

Publishers' versions are issued to assist in the popularization of some new song of theirs, but very often the song

ization 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 grouchiness; 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.

nd I try to do it with enthusiasm.

When playing jazz or comedy I forget about the classics, and when I am playing c

ground.

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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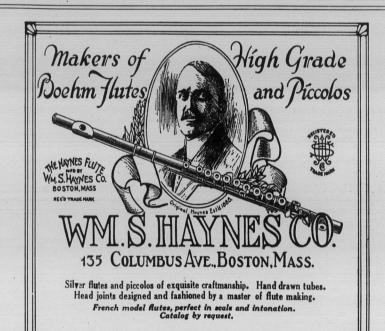
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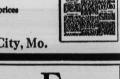
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R. JACOBS appointed me Special Correspondent to go and make a report on this here American Opery that come to the Metropolitan last month, so he give me a round trip ticket on the Fall River Line, 2 Postal Cards and a Pencil, a Box of Sandwiches and 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 Roughneck 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 Opery House which was all right only I got lost in the Times Square subway station trying to foller all the different colored Arrers. DINNY IN

HIRED CRITICISM 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 acrost the street that looks more like a Middy-evil

So I spent the afternoon going to the Movies sos to get all worked up into a Musickal Atmosfere, and then at supper time I went into the Front Hall of a hotel there called the Astor and sat down and ate my Sandwitches and

Eggs, and got to the Opery OK.

They was an awful mob there all dressed up like Mrs. Astors Pet Horse, and the Opery was great. It is called the Kings Henchman and the story is the one about Capt. Miles Standish who got Jno. Alden to go propose to Prisilla 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

writing Musick. And they is some slick musick in it, especially Humor as an 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 opery 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 acrost from the Back Entrance where I name was Miss Rata Present. And the moral got a room for a Buck and a Half. So the next of that is that things is not always what they day I went around and saw the town and seem, as the city boy says when he went out in

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 Opery to be ready in a couple of years, so it looks like he was all set and Mr. Catty Gazzooza had graduated him

out of the Criticks class. I THE FINISH OF A hope it ain't because he thinks its worth paying him money not to be a Critick.

Maybe one reason the Opery was a Success was because it wasn't a case of Americans trying to write about America, like most of the other American Operatick composers done. like Herbert's Natoma and Cadman's Shewanis which was about Injuns. Maybe somebody will write a great American Jazz Opery, but I doubt it. Mr. Carpenter almost tried it in Skyscrapers, which was a Ballet, not a Opery, and was more of a Experyment than a Knockout. And when Mr. Catty Gazzooza 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 Opery will have to struggle along with European stories awile longer.

In the meantime I got a lot of Misselaneous 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 Curchy says she likes musical comedy better than opery. In the third place, De Pachmann,

MISCELLANEOUS Nut Pianist, admits he acts MUSICAL NUTS 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

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 who was a Musick Critick before he took to had to get all the children vaxinated, and she sent notes home to the Parents saving 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 the woods and stroked the black and white

Melody for April, 1927

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, Some Musical but it was a book of Jazz Breaks for dance musicians ADS 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 Kiwanians 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 Kiwanis 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 Kiwanis 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

POLITICAL MUSIC IN use is too good for them, RUSSIA AND ITALY and first Rooshia scraps all the old Capitalist Musick and wants a lot of Bolshevik 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

But then the Eyetalians has always been a Musical Nation. Some Sientist 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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blarey jazz rhythms are calculated to cheer up and revive the sick has been entirely ignored. The result is a careful program of soothing, melodic, or lightly joyous flow, exhausting neither in tempo, rhythm, nor intricacy.

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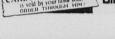
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ORCHESTRAL MUSIC

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From the North, by Sibelius (Schirmer Gal. 311). Medium; atmospheric emotional 3 2 Lento in C Major. A grimly powerful number of awesome sweep, suggestive of desolate, frozen spaces. Difficult to classify by its very content, it cannot be too highly recommended for uses such as described above. The arrangement is a concert transcription by Harold Bauer.

Spinning Song, by Mendelssohn (Schirmer Gal. 312). Difficult; light active 6/8 Presto in C Major. I am of the impression that this popular piano number, from the Songs Without Words, has appeared before in other editions. At any rate this arrangement by Adolf

Songs Without Words, has appeared before in other editions. At any rate this arrangement by Adolf Schmid has been clearly and carefully prepared with regard for niceties of phrasing and expression. I am indebted to a footnote for new information to the effect that this Spinning Song is also known as The Bee's Wedding and La Fileuse. Maybe you might translate the latter as The Spinster, or would you?

The Season's Greetings, by Marquardt (Music Buyers' Corp). Medium; light quiet 2 4 Moderato in D Major. Instead of the conventional intermezzo form the composer has chosen one involved theme and sub-theme, and then subjected it to a somewhat scrappy develop-

and then subjected it to a somewhat scrappy development which weaves its sinuous way hither and thither until it returns to a recapitulation to close. Not unpleasant at all, but a trifle aimless in this sort of com-

position.

MISS MISCHIEF, by Kempinski (Photo Play Mus Co.).
Easy; light quiet 4 4 Moderato capriccioso in D Major.
Just the kind of dapper little intermezzo the boys like for fillers. Of no particular musical pretensions, but

an easy tripping lilt to carry it along.
BOUREE, from 2nd Violin Sonata, by Bach (Ditson Phil. Ser. 27). Easy: light quiet classical cut-time in G Minor. This admirable series of Ditson's is always a pleasure to mention. The musical standard is high and the music excellently edited, yet the numbers are kept simple in structure and grade. For photoplay use this Bourre, a trifle lighter than a Gavotte, is of course

Bourre, a trifle lighter than a Gavotte, is of course limited to the costume picture.

(a) Minuetto, by Bolzoni, and (b) Minuet, by Valensin (Ditson Phil. 29). Easy grade. Two excellent minuets which unfortunately cannot be recommended for the lone player because the piano part is not cued. This seems an odd omission in these days when piano accompaniments are purchased separately by so many organists and pianists.

Pangs of Love, by Carrozzini (Sonnemann). Easy; quiet emotional (4/4 Andantino in Db Major The usual type of romanza, better than the worst, and not as good

type of romanza, better than the worst, and not as good as the best; in short, a pleasing, tuneful, love song.

The Village Cut-Up, by Egener (Sonnemann). Easy; light rural 4/4 Moderato in C Major. A valuable addition to your list of light countrified pieces, always a trifle scarce. The old barn dances are always available, but this is better. but this is better.

ELOPEMENT, A JOYFUL HURRY by Carrozzini (Sonnemann).

ELOPEMENT, A JOYFUL HURRY by Carrozzini (Sonnemann).

Medium; light hurry 2/4 Vivace in G minor. A good
stock hurry precisely as sub-titled.

Ferocity, An Emotional Upheaval, by Carrozzini (Sonnemann). Medium; furioso 4/4 Allegro agitato in G mann). Medium; turioso 4/4 Allegro agitato in G Minor. G Minor seems to be the popular key this month. This is the familiar type of minor furioso, always handy for storms, riots, mobs and the rest of the

Ascher Loose Leaf Film-Concert Collections, Volumes I and II. I just mention these in passing, as most of the individual numbers have been previously reviewed in these columns. For those who haven't the reviewed in these columns. For those who haven't the numbers separately, the set can be safely recommended, probably at a saving in price over buying the numbers separately. The contents follow: Vol. 1: Serenade (Leoncavallo). Social Chat (Eugene), Blossoms (Butlet), Satyr Dance (Humperdinck), Les Afieux (Lange), Dance Under The Elms (Reinecke), Les Pheneciennes (Massenet), In The Village (Tchaikowski). Vol. II.: Valse Nanette (Friml), Senorita (Friml), Enchantment (Penn), Bagatelle (Dvorak), Eternal Poem (Weiller), Sword Dance (Wagner). Soubrette (Silbert). Ferdinand and Dance (Wagner), Soubrette (Silbert), Ferdinand and Miranda (Humperdinck).

PIANO

VALSE TRISTE, by Sibelius (Roxey). Easy; plaintive emotional 3/4 Lento in B Minor. This is a simplified edition with the story interleaved with the music, both features differing it from the other arrangements.

INDIAN SUMMER-TIME, by Ryder (J. Fischer). Easy; light quiet 4/4 Andantino in A minor. Here is another

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number to drive home a point I have expounded before; namely, that Indian summer has no reference to the redman, but is simply a term denoting early autumn.
This is a pleasing neutral number. Do not mistake it
for American Indian music. Also arranged for orchestra.
Rush Hour in Hong Kong, by Chasins (J. Fischer).
Medium; Oriental 4/4 Presto in G Minor. One of several Oriental numbers written by a young modern com-

eral Oriental numbers written by a young modern composer of undoubted facility and growing reputation. Excellent for spirited photoplay use of Chinese street scenes and the like.

VOCAL

Fallen Leaf, An Indian Love Song, by Logan (Forster).
Easy; quiet American Indian 3/4 in E minor. An Indian ballad of characteristic type by the author of the very popular Pale Moon, and resembling it.

PIANO AND VIOLIN

GAVOTTE IN E MAJOR, by Kramer (J. Fischer). Medium; light quiet 4/4 Tempo di Gavotte in E Major. A musicianly piece of writing sufficiently modern in style to be available in photoplay use for neutral situations. A number you should enjoy playing.

WATER MUSIC, by Handel (J. Fischer). Arranged by Carl McKinley, one of the Capitol Theater organists, as a suite of six numbers. Those unfamiliar with this music will be pleasantly surprised to find how tuneful in an up-to-date way it is. Half of the numbers are of averup-to-date way it is. Half of the numbers are of average length, the others are briefer. The set is as follows:
(1) Allegro Vivace in 3/4, F Major. (2) Air, 4/4 Adagio in F Major, (3) Hornipe, 3/2 Risoluto in F major, (4) Minuet in G minor, (5) Allegretto Giocoso, 12/8 in G minor, (6) Allegro Maestoso, 3/2 Pomposo in D major.

AMERICAN INDIAN FANTASIE, by Skilton (J. Fischer 5688). Difficult; a long pretentious composition of varying moods by one of the best composers of music in this idiom. The fantasie is roughly divided by moods into three sections. The first is rough heavy music of the familiar 3/4 Indian type, repressed and grim. The second is more sentimental and lyric, mostly in 4/4. The third is the heavy active war-song type, cut-time, based on an authentic tribal song. The Fantasie ends with a quiet return to the first mood.

return to the first mood.
Solo To Great, Vol. I., a collection of 15 numbers (J. Fischer). Several of these numbers have been previously reviewed in these columns. The collection as a viously reviewed in these columns. The collection as a whole may well refute the photoplay organist's idea that organ music is all "churchy." Three of the numbers are transcriptions. As they are all three numbers obtainable in orchestrations, it might be illuminating for theater organists to compare the treatment with what they find in the piano accompaniments. The contents follow: (1) Chant d'Amour (Gillette). (2) From Chapel Walls (Hoeck), (3) In Alabama (Lester), (4) Indian Serenade (Vibbard), (5) Jubilate (Silver), (6) Madrigale (Simonetti-Biogs). (7) Menuet Français (Tremblay). (8) Serenade (Viddard), (3) Judiale (Silver), (6) Maurgale (Simonetti-Biggs), (7) Menuet Francais (Tremblay), (8) Mountain Idyl (Schminke), (9) Peace (Shure), (10) Serenade Romantique (Diggle), (11) Shepherd's Carol (Chubb), (12) Stillness of Night (Chubb), (13) A Tear (Moussorgski-Noble) (14) Tears and Smiles (Lemare), (15) Three Negro Spirituals (Gillette).

POPULAR MUSIC

WHAT DOES IT MATTER, by Berlin (Berlin). The king's newest waltz, with the same tricks of cadence and rhythm that he has written into waltzes for the last six years; but after all, what does it matter?

Tr All Depends On You (DeSylva, Brown and Henderson). Let's give a send-off to these three boys who have gone into the publishing business for themselves, hereby starting off with a group of their own songs. The rhythm of this one can hardly be said to be entirely original, but it's been so successful before, why not use

it again? A safe angle.
So Blue (DeSylva, Brown and Henderson). A swingy waltz of undoubted merit, if you like waltzes. Some people don't. I Wonder How I Look When I'm Asleep (DeSylva,

Brown and Henderson). A good catchy tune with an idea original enough but a trifle inane.

Don't WE GET ALONG (DeSylva Brown and Henderson).

One of those numbers with a trick catch line. Okay. My Baby's Back, by Johnson, Sherman and Tobias (Bibo

MY BABY'S BACK, by Johnson, Sherman and I obtas (BIDO, Bloedon and Lang). The bane of reviewing popular songs is this nuisance of having to write the New York City Directory in every issue. This one is billed as the Cock-a-Doodle, I'm Off My Noodle song. I am. But it's a good song with catchy words and catchy music. CRAY WORDS, CRAY TUNE (Ager, Yellen and Bornstein).

The above description goes for this, substituting for the cackles the equally goofy line, Vo-Do-De-O, Vo-

Do-Do-De-o Do.

Tenderly Think of Me, by Pascoe, Dulmage and Whiting (Jenkins). A good ballad fox-trot from the Kansas City publishers.

I Find, I Found a Four Leaf Clover, by Taylor (Tell Taylor). Apparently a competitor in words to Remick's Glover song, and in music to I Love You.

The Riff Song, from The Desert Song, by Romberg (Harms). Come to join the ranks of Rio Rita's Rangers, Rose Marie's Mounties, the Vagabond King's Vagabonds, Song of the Flame's Flaming Muzhiks, and the rest of the he-men.

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CHICAGOANA

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THE SHANGHAI GESTURE by John Colton is showing at the Adelphia Theater under the A. H. banner. The cast includes Florence Reed, Percy Waram, Mary Duncan, Conrad Cantzen and others of greater or lesser histrionic abilities. The show, a New York production, is "made to order" insofar as the unities of time and place are concerned and was very well presented in spite of the fact that a Stage-hands' Ball had taken

place the night previous at the Aragon ball room — an event which claimed too much attention from the local thespian colony to permit really artistic work the next day.

The play is more than a mere gesture! It is a damning indict-

ment of wrongs perpetrated by the occidental against the orien-tal; of civilization against bar-barism; of Christianity against Paganism. It is the same "when

HENRY F. PARKS

HENRY F. PARKS

East meets West" tragedy that
John L. Long immortalized in

Madame Butterfly, but in a slightly different aspect. Of
course, it is sinister and revolting to the Caucasian because throughout the greater portion of the play the

"tables are turned" and the Oriental cunning and ferocious
instincts triumph. Were it the other way it would be, in all probability, an epic. It is peculiarly apropos of the present alarming situation in the Far East; it should make quite a few prick up their ears to hear this newer gospel that Christianity and Civilization as the Western World comprehends them, are not the panacea del mundo their subscribers tell us. It plainly tells the world that missionaries of business, politics, religion, and philosophy who come with the Bible in one hand and social diseases in the other preserves and artifa.

are persona non grata. The Shanghai Gesture sometimes borders on the exotically obscene, though I believe one would, or should, prefer naked, nasty truth to hyperbolical, hypocritical lies. A little less profanity, though, would have put the thing over just as well and have lent greater dramatic emphasis when really required. The action drags quite badly at the outset but the second act more than makes up for it. The climax is true to life in that contrary to American drama everything does not end happily. The play would be much better as operatic material than as spoken melodrama. Perhaps another Puccini may spring forth who will take

This play is worth seeing, if for no other reason than to observe some very fine acting. Florence Reed would establish a reputation on this one vehicle alone, while the abilities of Miss Duncan, Mr. Waram and Mr. Cantzen are unquestionable. Réles were intelligently and emotionally handled — a very careful regard for diction and dramatic shadings and emphasis being faithfully observed.

No stranger in Chicago should miss this great play.

The manager placed the small string ensemble — which filled in the waits with some exquisite music arranged for string quintette and piano — in the foyer! The music was but faintly heard in the auditorium proper, only those who left their seats between acts to smoke in the fover deriving much enjoyment out of it. When I asked the manager about it he informed me "It's more artistic that way." What seems the matter with these producers, anyway? Imagine five and six piece orchestras with theater seats at \$4.40 top. One would rather hear an organ than such a inutive orchestra (?

ONCE UPON A TIME. . there lived a fearless, though somewhat injudicious critic who, besieged upon every side by those who claimed to want nothing but the unvarnished truth, in sheer desperation vowed that from thenceforth he would write with such a regard for veracity that his literary banner might deserve upon it the strange

So he hied him to the renowned Palace de Cine and sate him down to "catch" the performance of his chosen pièce de résistance — the much exploited disciple of Orpheus. Richard Ravel del Waghoven.

His musical appetite now satiated, and remembering his oath to be honest, fearless and above all, frank in his criticism, this Amphion unburdened himself of his impres-

"Disturbed during an enjoyable cat nap at the Wednesday matinée performance at the Palace de Cine theater my attention was directed from this much more pleasurable Morpheonic diversion to a strange exudation of discordant sounds from the direction of the orchestra pit. Disengagsounds from the direction of the orchestra pit. Disengaging one eyelid I was soon made aware that the famed musical (?) director — Richard Ravel del Waghoven — was strenuously engaged in attempting to keep pace with the tempo of his orchestra; yet, despite the fact that del Waghoven is somewhat of a musical contortionist, he did not quite make it. In fact, at the conclusion of the overture he had a couple of beats left over which he proceeded to put in anyway. Indubitably, he served his apprentice-ship in conducting as the official fan waver in some Turkish harem if the so-called technique he used is any criterion. He is heartily recommended to aspirant conductors as a

worthy example of what one should not emulate if heading an orchestral organization. Imbued with a pachydermic personality and the grin of a Cheshire cat he lacks but three things to make of him a thorough orchestral director; personality, experience and ability. Bastantel'

It is really quite unnecessary to mention that this critic is no longer engaged in journalistic endeavor. If there is any moral to the tale you may draw your own conclusions.

WE fell off the water wagon the other evening after a strenuous week of work, and proceeded to look over the highlights of Chicago night life. There is a vague recol-lection of visiting the famous Hollywood Barn which had a very nice jazz band and some very good entertainers.

They also have an organ there and do quite a bit of broadcasting, as well as "broad casting." Although the terpsichorean recollections are vague the economic ones are not. for I distinctly remember paying \$27.00 for six pint bottles of ginger ale . . a mere bauble (if you are a millionaire, which I am not). This happens to be the first night club I have made in this Windy City, my home being my usual rendezvous, but I am frank when I state that between Chicago gunmen and night club waiters I'll take the gunmen. Their technique is more polished and they seem to have quite an element of fairness, one, in particular, recently returning to me enough for carfare after relieving me of some useless impedimenta— a \$300.00 diamond ring and a \$60.00 wrist watch. He was quite dapper, courteous and very regretful of the embarrassment he was temporarily causing me, while the waiter tried to throw me out when I argued that possibly the bill was forty or fifty cents too high. It is needless to state that a visit or two from some of the W. C. T. U.'s might place a different voting value upon the Eighteenth Amendment when it comes up for re-consideration. As for the aesthetic side of the thing the old-fashioned, "knock'em down and drag'em out" dance old-fashioned, "knock' em down and drag' em out" dance hall was a Victorian institution by comparison. I never heard such damnable sounds emerge from a musical instrument as that night. I am no prude, pedant nor reformer, but I do believe that conviviality to the point of debauchery of mind, body, heart, and soul, as fostered and sponsored by such places, does no good. It certainly does not elevate the musician nor offer him any opportunity for aesthetic development. I really pity the men who must saw and blow away from 9.00 o'clock of one evening until maybe six o'clock of the following morning, and watch a lot of moronic women dancing around with even more moronic Babbitts. The money appropriated for enforcement of this Eighteenth Amendment would do immeasurably more good it it were utilized in providing orchestras and bands in every community and in underwriting some decent cultural phase of life. As I quoted once before, "If you give a boy a horn he'll seldom later blow a safe." And the average girl who takes up music, or any other of the arts, seriously, seldom goes far wrong morally.

CHICAGO'S schedule of legitimate shows is quite prodigious, considering the lateness of the theatrical season. At the Erlanger, Charles Dillingham presents Beatrice Lillie in a brilliant musical comedy Oh, Please! for a short three weeks run; at the 4 Cohans Theater, N. H. Fraze's new musical comedy Yes, Yes, Yvettel (an answer to No, No, Nannette of national fame) is going over greater than ever. Several new numbers arranged by Harry Alford, were inserted in the production. At the Great Northern Friml's charming operetta The Vagabond King is still going strong after months of successful playing; at the Selwyn, George Kelly's piece Craig's Wife, starring Chrystal Herne is in the last two weeks of its run; at the Sam H. Harris, the very funny farce, Cradle Snatchers, starring Mary Boland, is still rocking and convulsing the audiences with laughter; the Illinois presented Laurette Taylor in The Comedienne until Saturday night when a new smart musical comedy, with a Chicago première, Sweet Lady opened the following day, Sunday March 6; the La Salle is housing Anne Nichol's Howdy King starring Minor Watson, another roaring comedy. The Minturn-Central is in the last week of a six months' sensational run of *One Man's Woman*; the Cort claims "The Season's Biggest Hit" 12 Miles Out with Frank Shannon, Warren William, John Westley and Mary Carroll; the Goodman is in the last week lap of Somerset Maugham's Penelope. The last named theater is the theater of the intelligentsia in that all novelties, Little Theater activities, and everything which does not appeal to the moronic mass, are usually presented—a great many plays for children are given, an instance being the Saturday of March 5th, when *The Blue Bird* was presented Saturday of March 5th, when The Blue Bird was presented especially for the kiddies. The New Schubert Olympic presents Sam Harris' great play, We Americans; the Adelphi has Florence Reed in The Shanghai Gesture which has been reviewed in detail; the Schubert Princess has a bang-up edition of Ned McCobb's Daughter with John Cromwell and Florence Johns; the Apollo presents A Night in Paris with Jack Pearl, Jack Osterman and Barnett Parker, a very salacious review for both those who need Newbro's Herpicide, and their accompanying ladies of lesser mentalities, while the Blackstone Theater has finished a run of Frederick Lonsdale's Crook Comedy, starring Ina Claire, The Last of Mrs. Cheney. After this, starting Sunday night, March 6, The Nighthawk with Willian Courtenay went on in this house. tenay went on in this house.

Melody for April, 1927

Besides these legitimate repoductions there are being presented in various houses the following: Mordkin, noted Russian Dancer and his all-star Russian Ballet and fifty-piece symphony orchestra at the Studebaker; The Slave of Shanghai, a Chinese Extravaganza at America's Most Beautiful Theater Restaurant, the Ches Pierre; the Palace, the Alacad Michael of the America and the Ches Pierre of the Palace. State-Lake and Majestic offer the best in vaudeville; the super movie Beau Geste is at the Auditorium and What Price Glory (the film) is at the Garrick.

In the nicer things Henry Voegeli presented Percy Grainger in piano recital recently at Orchestral Hall: Kreisler's last appearance this season was at the same place; Marie also appeared at the same place a week later, Sunday,

THE VITAPHONE is now in three loop theaters and several outlying houses. It is a novelty — something different, but nothing for any professional musician to ever take very seriously insofar as successful competi-

THERE are one hundred and fourteen neighborhood houses listed in the newspaper movie directory, not considering some hundred more that do not advertise. So if you have not a surfeit of entertainment in Chicago after seeing all these shows we will have to ask you to wait a few weeks until the thirty some odd that are now under course of construction are finished

A. J. PROCHASKA, former clarinetist and saxophonist of the Chicago Symphony Orchestra, has opened a studio for teaching these instruments at the Dixie Music House in Chicago at 320 Wabash Avenue. Mr. Prochaska had been a member of the faculty of the Conn National Music School since its organization three years and a half ago, but the decision of the latter institution to discontinue all private teaching, following the death of Mr. Frederick Neil Innes in December last, led to the opening of the new studio. Mr. Prochaska studied saxophone under the celebrated Lefebre of Prague, and clarinet and harmony under Messrs. Joseph Schreurs and George W. Chadwick, respectively, of Boston.

BOB MELLIN of the Remick offices, consummated ("put over," if you prefer it) the biggest tie-up in the history of Chicago music publishing activities.

The maximum of exploitation tie-ups in the past has

been to have a number used as a slide feature by the organist, or as a theme with the feature—an advance title giving the name of the theme to the public. Young Bob has gone the old-timers one better, however, and succeeded in getting his firm's hit Blame It On the Waltz, used not only as a theme (it previously had been presented by Murtagh in a special version as an organ solo), but he also has secured valuable newspaper, bill-board, program and all the other usual forms of exploitation. In connection with the superfeature It, this tie-up is so complete in every detail that its consummation fairly shouts from the housetops the name and hitherto undiscovered executive ability of Mellin.

Professionals who visit the Chicago offices of Jerome H Remick & Company will have a most enjoyable oppor-tunity of meeting and being served by not only one of the handsomest and most popular young men in the publishing business, but one of the shrewdest and most capable as well. Personally, I do not know another man of Mellin's age who could have put it over with Louis Lipstone, head music director of the Balaban and Katz Corporation. Con-

gratulations, Bob!



PHOTOPLAY organists are not all necessarily good looking, so, when we find Betty Gould — who not only has talent but personal attractiveness along with it — we are grateful for an opportunity to listen to good music and please a rather critical eye at the same time.

Betty hails from Detroit where she was asso-ciated with some of the leading palaces of em-balmed drama. She has more recently been caressing the keys at the world famous Oriental Theater, as assists to Mr. Keates. The local

papers have been watching her quite closely, as attested by a very nice write-up which appeared in the Chicago American regarding her clever jazz work. The Oriental Theater is the Isis and Osiris of jazz, the Alpha and Omega of syncopation, the Temple of Tempting Tunes, so Betty fits into the scheme as neatly as one could wish. Betty is a live wire who will be holding down a real top job with Balaban and Katz before long.

Pittsburgh, Penna. — The Carnegie Institute of Technology in Pittsburgh has already announced its program for the summer session which extends from June 27 to August 5. Included in the group of courses to be given by the Department of Music of the College of Fine Arts are subjects of interest not only to teachers and supervisors but to professional musicians as well. Complete information about the summer session can be secured from the office of the Institute.

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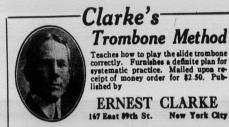


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KEEPING POSTED

A T 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 optimisim. It is merely common sense and logic working together and forecasting an apparently inevitable result.

The White-Smith Music Publishing Company of 40-44

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 supplemantary 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.

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 handly 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 colors and is well worth the perusal of anyone interested in drums or drumming. The new Ludwigold 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 everwwhere.

the full support and co-operation of piano manufacturers and dealers everywhere.

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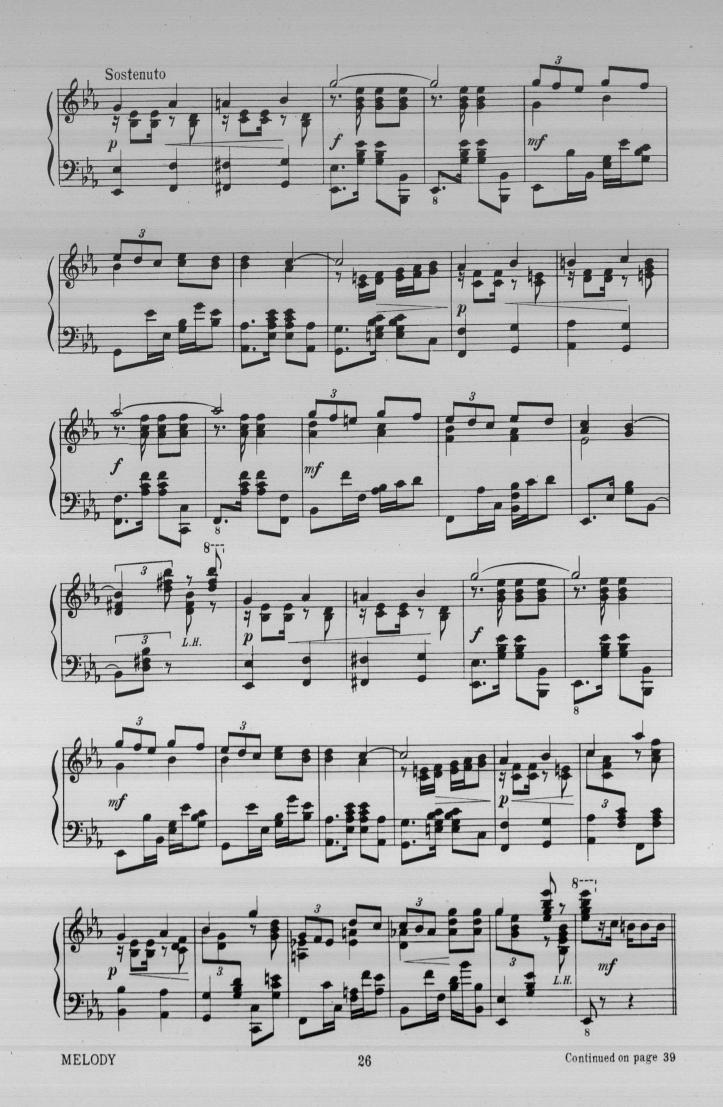
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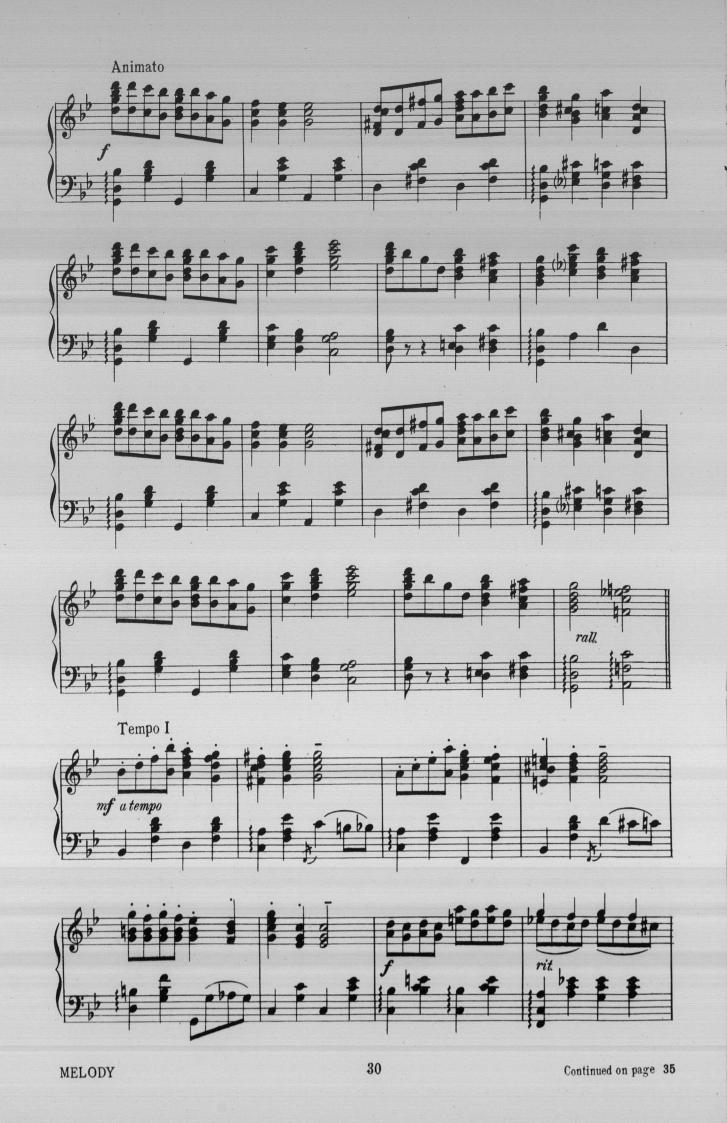


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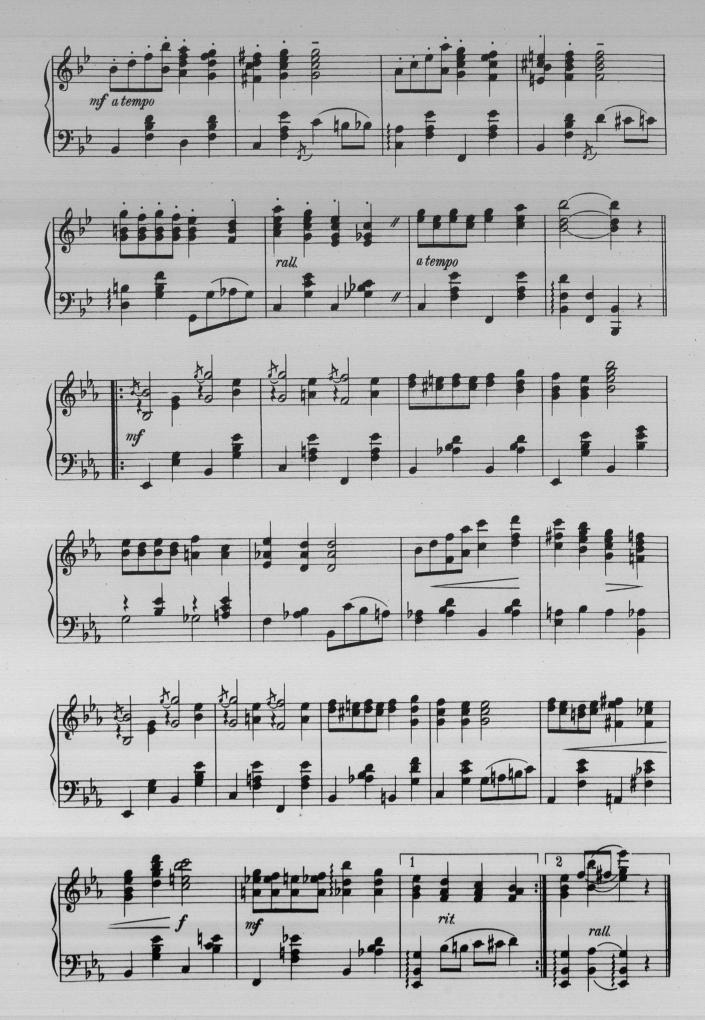
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MELODY 34 Continued on

Continued on page 31



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UCH 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 Talent to a certain degree is of course necessary for suc-

wise a goodly amount of the dogged persistency that one must have in order to make him prac tice 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 sug-gestion 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 you 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 that might wall be

The above are but a few of a series 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

the exquisite LUDWIGOLD CAN A STUDENT "DOUBLE" HIS STUDIES?

As there does not seem to be enough drum business in the 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 drawn lessen one reset and a saxophone lesson the next 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 concentra tion 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. Melody for April, 1927

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 aways 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 com-paratively 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

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 keep—for too keep for an untrained man to step into the 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 be-

ginning 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 - IF! 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 highclass 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 for get 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 fourpiece dance orchestra to the immense symphony organiza-tion, 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 "firstalarm" 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 ambi-

tion to do the better class of work. Don't make any mistake. Drumming is a profitable ofession 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 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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A Musical Mill-Race

or worse—inferiority? With conditions as they now stand, whence are to come our capable instrumental musicians of the future—our good performers on flute, clarinet, trumpet, trombone, saxophone, et al? The writer has been observing conditions in his own city and naturally supposes that the same state of affairs must prevail everywhere, possibly with some modifications yet very nearly the same. Unquestionably, a great many students of piano, violin and violoncello are receiving the right kind of instruction from educational institutions or private individual teachers, and the most of these pupils usually stick to their ers, and the most of these pupils usually stick to their studies long enough to make a good showing when they leave the teacher. We have in this country quite a few creditable conservatories of music teaching these three instruments that demand thorough study and teach with all due seriousness; also, there are many private teachers of these instruments who insist upon serious study in all branches of the art, but such is not the case with the other instruments first specified.

Legitimate conservatories enroll very few students of instruments other than for violin, piano and violoncello. The others mentioned are usually taught by private teachers, who (notwithstanding how hard they try to interest or urge continuance) seldom succeed in holding these students of the property and therefore. dents for more than two or three years and, therefore, are compelled to turn out an unfinished product that perforce must complete its education outside through associating with others—associations which usually are far from ideal.

"But," someone may remark, "conditions always have been the same and there always has been a good supply of performers on the trumpet, clarinet, etc." That is true, apparently, but as a matter of fact it is not, for strange as it may seem, the young players of fifteen or more years ago had a great many more opportunities to musically improve themselves than do those of today. Yes, we have radios, pianolas and victrolas that do quite a little to popularize music; but do these teach the young-sters in music to play better? Perhaps to a small degree, yes - but that is all.

Before proceeding further let us look in the orchestra pit of the theater or on the concert ensemble stage. We will see practically the same faces of fifteen years ago. It

AVE we been caught by a tonal current so strong that possibly it may sweep us over the mill-dam into a seething pool of national mediocrity in music, or worse—inferiority? With conditions as they now stand, whence are to come our consideration and the strong face. Again, let us look at the symphony orchestra; tion and also at the piano or organ, but among the other instrumental voices very, very seldom do we find a young face. Again, let us look at the symphony orchestra; here we will find American names and young faces in the string choir, but what about the rest of the orchestral in-

struments?

The American boy of today has but little opportunity to improve his proficiency in music, and this for various reasons. In the first place, no matter where he may look for actual musical experience he finds not much else but jazz, dance music, and popular songs distorted in various manners; besides this he is being continually assailed with the propaganda that he is playing real "American music," "modern music," "music of the future," and so on. Moreover, popular song publishers have so multiplied within a few years that new songs are springing into existence alfew years that new songs are springing into existence almost every minute, each being heralded by the publishers as a "riot." Poor, young musician! He imagines that he is thinking for himself, but as a matter of fact he is NOT! he is thinking for himself, but as a matter of fact he is NOT! It is indeed fortunate for music as an art that, as before mentioned, there are quite a few legitimate "Schools of Music" which demand thorough study and preparation. Otherwise it might not be so very long before we would have to depend almost wholly on Europe for capable material to supply our symphony orchestras, theater orchestras and concert bands.

TIMES HAVE CHANGED

There was a time when a young player could join an amateur orchestra of good musical calibre, and therein rehearse and become acquainted with the standard overtures, grand opera excerpts, the lighter classics, and some few popular numbers of the better grades. There also were military bands wherein he could gain quite a little practical experience by sitting next to and watching a better player than himself, and where good music usually was played. In such environment it was not so very long before he had musical acquaintanceship with Beethoven, Haydn, Schubert, Rossini, Wagner, Verdi and others, and in due time he was fitted to take a playing position in some professional orchestra or military band.

But what is the situation as we find it today? Local

but what is the situation as we find it today? Local bands (as such) have practically disappeared, and ow it is not an uncommon occurrence to find the same musicians making up different bands. Every man is a bandleader today—all he needs is the "job." Rehearsals are only called when there is business ahead, and even then beginners are not allowed entrance. Under such conditions what there are then for "provided in the delibert of the same and then for "provided in the delibert of the same and then for "provided in the delibert of the same and then for "provided in the delibert of the same and then for "provided in the delibert of the same and then for "provided in the same and then for "provided in the same musically and the same same musically and the same musically and the same musically and tions what chances are there for "young blood" to drill or to accumulate ensemble playing experience? The local military band once was a great educational factor for our young players, and the larger cities had several. These young players, and the larger detection has several survive, but in name only. Let some event arise where several bands are required and you will see the bandleaders "sweating blood" to obtain musicians, each trying to beat the others to it in getting the few experienced players available. "Rehearsal" organizations have passed, and

with their passing has gone one opportunity of raising young and reliable playing material.

Let us sum up what is actually taking place today. Just as soon as a few beginners can play they form a jazz band, and of course use nothing but dance music. When some certain member of the "band" can play fairly well he issue a better "band" and finally may turn out as an averjoins a better "band" and finally may turn out as an average jazz player, even earning a good salary. And that is the instrumentalist of the future — a jazz player! Yes, we find quite a few young faces among this class of players, but even in the dance field those who demand and receive the fat salaries are those who are good, all-round

If one cares to investigate he might learn that "so-andso," who "earns a lot of money playing the saxophone" is in reality a trained clarinetist of the older school, while an investigation into the brass section will bring to light players who could hold down good positions in a theater or-chestra or a military band. The younger element make up the "hot" players and the "stunt artists," but let an engagement come up which requires straight, legitimate playing of good music and these young players are entirely out of the running. If matters continue at this rate, whence are to come the future players in our symphony and theater orchestras, military or concert bands, or for "business" where the better class of music is demanded?

As previously stated, music students today as a rule do

As previously stated, music students today as a rule do not devote any great length of time to studying with private teachers, but quit just as soon as they can earn a little money by playing in a jazz band—this at a time when their training has not progressed much beyond the preliminary technical stage, and long before they have had sufficient opportunity to become acquainted with the best music. The question might be asked: "What is to be done to remedy such conditions?"—The answer is that, although deplorable, the situation is not hopeless, for already much is being accomplished through the organizing of

SCHOOL BANDS AND ORCHESTRAS

These organizations are rapidly growing and expanding, and should be made the pivotal music centers of every city. In order to accomplish the greatest good, however, these departments of the schools should be under state or city supervision with the necessary appropriations to "carry on," and they should also be conducted along the same

educational lines of all school culture - progressive grada-

Melody for April, 1927

educational lines of all school culture — progressive gradations of advancement.

To expect that young boys when beginning in music will be musically interested in the compositions of Brahms, Beethoven, Schumann, Berlioz or such, is as utterly foolish as to imagine them at the same age finding reading interest in the writings of Homer, Virgil, Plato, Dante, Shakespeare, etc. In literature the student is brought gradually from the simple to the more complex, and is led by easy degrees of gradation to know, understand and appreciate the higher and better. Every teacher knows that probably the boys (surreptitiously) read "dime novels" and trashy "detective stories" outside of school, yet surely the reading of such books in the school room would not be permitted, much more encouraged.

reading of such books in the school room would not be permitted, much more encouraged.

In music the same system should be followed with the school orchestras and band. These young players should not be permitted to play the cheapest kind of jazz or the trashiest grade of so-called "popular" songs, for they will get enough and to spare of that on the outside. The bulk of the music played should be good marches, concert waltzes, and other standard dances such as the minuet and the gavotte. Light overtures, serenades, etc., also may be utilized, and in this way the youngsters gradually but surely will build a sound musical foundation for the future appreciation and playing of good music.

There should be grades of orchestras and bands, one for the beginners and one for the advanced players. Good American music should be used, together with that by composers of other nationalities. This will cultivate the not unnatural feeling of national pride that is justifiable in all arts. There are some very good balads published

in all arts. There are some very good ballads published every year; these could be used as solos for any instrument, while a well-arranged medley of them not only would be effective, but give pleasure in listening to as well as playing them. None of the grotesque, spasmodic arrangements of trash is fit musical diet for youngsters. However, they'll play it for a time anyway, and you can't stop them, but let us not encourage them by countenancing its playing in the school.

More and more, music is becoming a necessary part of life, and it is time that states and cities should face the situation seriously and act accordingly. Some of the money collected from tax-payers should be used to advance the cause of good music, and this could not better be brought about than by the establishing of bands and orchestras in all schools, and under competent teachers training the youthful players in musical discernment and

AGAIN THE MILL-RACE

To return to our first theme: Beyond all question the saxophone is a very popular instrument today, and when well played is second to none for tonal color, quality of tone, and adaptability to "fill-in" for missing instruments All teachers of this instrument should take advantage of the young student's love for jazz as a means to cultivate and bring forth the inborn love of music in all youth. It is a very easy matter to introduce some of the well-known lighter classics and operatic airs along with the playing of popular songs and other material the teacher is obliged to use in order to hold the pupil. If tactfully and diplomatically done, this will widen the music vision of the student and help him to become a good musician later on. This also might prove to be one effective beginning later on. This also might prove to be one effective barrier or dam in checking the seemingly on-rushing current of the mill-race towards the mediocre in music, and it also holds true with the other instruments mentioned in the begin-

Personally, the writer does not think that the love for good music is really vanishing in this country. The trouble lies in the fact that the majority of those who trouble lies in the fact that the majority of those who offer music to the public cater to the ones that are the most boisterous in applause. The large orchestras in the theaters exert great drawing power; the concert bands in the parks play good music to thousands of people, and the open-air grand opera performances attract and delight many more thousands. Give the people music genuinely good and you can't keep them away with a shotgun.

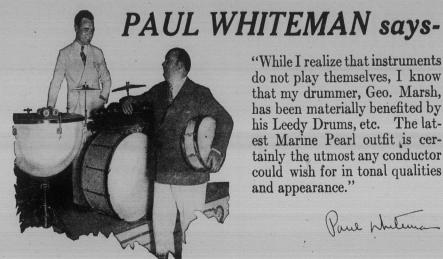
The dance orchestras that draw big money do not depend upon "hot" numbers for their success. Those that do "get away" with such stuff are the so-called "traveling orchestras" (they really are a "show"); but the orchestras that are employed steadily year in and year out

chestras that are employed steadily year in and year out in the large dance halls are expected to play good music in an artistic manner, although a "hot" number may be in-

troduced occasionally for variety.

The teacher must use sagacity in treating young students. The love for exaggerated tone coloring, spasmodic rhythm and boisterous ensemble is merely a growth of the times, but as the student matures all this will gradually disappear, just as the boy's love for detective stories and cheap novels are bound to vanish with his youth. In a final summing up under full consideration of all points, give the young students an opportunity to listen to good music and to join organizations playing that class of music, and the "mill-race" vanishes as a myth.

New York City. - The Beethoven Orchestra Association, which is sponsoring the Beethoven Symphony Orchestra — making its first appearance at the Metropolitan Opera House on February 22, has announced the formation of a Junior Board of Directors, headed by Miss Camille Miller, daughter of Mr. and Mrs. G. Clinton Miller of New York City. Associated with Miss Miller on the Junior Board are many of the socially prominent young society debutantes of New York City.



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The Eb clarinet is rarely used as a solo instrument with piano accompaniment—it is more often used with band accompaniments. I shall send you a catalog of solos.

HIGH AND LOW-PITCH — ASSORTED

(1) I would like your opinion of a glass mouthpiece as compared with a rubber or gutta-percha one. (2) When a clarinet player is playing with all kinds of pianos, first high-pitch, then low-pitch, and doesn't want to carry more than three clarinets, which is the better combination—high-pitch Bb and A and a low-pitch A, or low-pitch Bb and a high-pitch Bb?

— H. E. S., Clifton, So. Dakota.

(1) I prefer the glass mouthpiece, because it is not susceptible to atmospheric changes. (2) I should prefer the latter combination, because then you will have a perfect high and a perfect low-pitch Bb, and with the use of a trifle longer barrel joint on the latter, you will have a very good high-pitch A.

REJUVENATING REEDS

As a reader of the ORCHESTRA MONTHLY, I wish to con-As a reader of the Orchestra Monthly, I wish to congratulate you upon the highly instructive papers you contribute, and the intelligent, clear-cut answers you give to your various correspondents. I myself become a correspondent with a question: By what means, if any, can a once good reed, which begins to lose its quality of free vibration, be rejuvented?

—M. W. B., Alameda, California.

I am happy to know that the Clarinetist Column is of interest to you. It is also gratifying on my part to have intelligent and responsive readers. There is nothing that will satisfactorily prolong the life of a reed. Using olive oil, or a preparation to make a reed impervious to moisture, the present full title to really fine clarinet playing, however. has proved futile to really fine clarinet playing; however, if you happen to understand reed-making, you might cut the reed down so as to enable you to make a new reed out of the same piece of cane.

JAW VERSUS BREATH

It of course is undesirable to lower the jaw when descending It of course is undesirable to lower the jaw when descending from a high to a low note, or vice versa; but is it not true that when ascending from a low note to an extremely high one the jaw will of necessity be raised, in order that the teeth may give added support to the lower lip? In other words, does the additional pressure needed for extremely high notes come from the lips alone, or is the jaw called upon to furnish much of the power?

— E. A. P., Garland, Arkansas.

I have often heard clarinet players exclaim, "My jaw is tired." Without doubt this is due to a stiff reed, a lay that is too open, or excessive jaw motion or pressure. The writer has had wide experience in solo, symphony and opera playing, also as solo clarinetist in many bands, and yet he never has experienced a "tired jaw" — not even when playing from eight to nine hours a day. The secret is breath control — it is that which produces the pianissimo and fortissimo effects, whether the notes are extremely high or low.

high or low.

With a stiff reed and open lay one must press harder; but why tax the jaws and lips with this combination when it is a detriment in many ways? With a stiff reed one cannot produce the delicate effects required in symphony, opera or ensemble playing, neither has one the endurance to carry on. It should be and is possible to slur pianissimos from low E to high G without any extra exertion upon the jaw. The writer can play any interval or passage forte. It is the increased air sent against the reed that produces the loud tone. Naturally, there will be a slight tension on the cheek and lip muscles in holding them so that no air shall escape at the sides of the mouth when playing air shall escape at the sides of the mouth when playing forte. But do not move the jaw; hold it firmly and then blow and control the breath according to effect (piano or forte) desired. This is an art, and it cannot be attained without a great deal of careful thought and assiduous

Eau Gallie, Florida. - The Van Croix Theater recently had its grand opening here and a special program was given in honor of the occasion. In order to accommodate all in honor of the occasion. In order to accommodate all those who wished to come it was necessary to give this program on two consecutive evenings. The Harbor City Band, under the direction of Bandmaster Colley, gave concert selections. An organ recital on the new Wurlitzer was given by Miss Nina Phillips, and addresses of welcome were given by representatives of the various musical and civic organzations to which fitting response was made by Mr. A. E. Van Croix. Following the main ceremonial part of the program, the feature film *The Return of Peter Grimm* was shown.



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A National Orchestra Camp

By J. E. Maddy

GOOD thing should be repeated; a great thing should be perpetuated." The writer feels sure that all those who witnessed the mobilizing of students as a National School Orchestra at Detroit and at Dallas and listened to its remarkable performances, will agree with him that it would be a wonderful stimulus to American school music if such mobilizing should become an annual event, or (and perhaps more effective in many ways) be made a permanent affair for at least a part of every year. Admittedly, the very idea seems impractical, yet nothing is Admittedly, the very idea seems impractical, yet nothing is impossible if initiative energy becomes active and has will strong enough behind it. With such conviction as an actuating force, for some few weeks there has been evolving in the mind of the writer a plan which he firmly believes can be worked out and put into successful operation, with the co-operation of the music supervisors and other music powers and organizations of the nation. Following is the

idea or plan:

Why not permanently establish a National Orchestra Summer Camp at some ideal location where swimming, boating, fishing, and other outdoor sports are at hand—getting together a selected group of high school musicians such as appeared in Detroit, and forming an orchestra for an eight-week outing and summer music course? As reward for outstanding excellence of musicianship in school orchestra and band work, together with marked merit in such other considerations as school esprit de corps, character, citizenship, et cetera — the privilege of having a part in this musico-physical outing should be extended to the participants gratis, all expenses paid.

pants gratis, all expenses paid.

The camp functions should be divided between work and play, centering around a program of three or four hours of rehearsal and instruction each day, combined with organized sports and instruction each day, combined with organized sports and recreational activities. The very highest type of instructors should be provided, and at the final week the orchestra should be conducted by one of our great symphony directors — say, Dr. Walter Damrosch, Frederick Stock or Ossip Gabrilovitsch.

The courses offered at this summer school cours would

The courses offered at this summer school-camp would include harmony, analysis, conducting, orchestration, score-reading, appreciation, ensemble playing, etc. A daily schedule of work and play might read something as follows:

7:30 — Breakfast.
8-10 — Outdoor sports, baseball, tennis, boating, fishing, etc.
10-12 — Orchestral rehearsal.
12-1 — Lunch
1-2 — Free time; sectional rehearsals, or classes on various subjects; reading, radio, phonograph, etc.
2-5 — Outdoor sports; baseball daily league game, swimming, etc.

5-6 — Some groups would hold ensemble practice: string quartets, band (special days), sectional rehearsals (spec. days).
6-7 — Dinner.
7-8 — Sectional rehearsals; ensemble practice; band, or other

group work.

8-9;30 — Campfire program: ensemble and solo playing by students; lectures by instructors, illustrated by phonograph records, radio, slides, etc.

The student-players should be selected by a board of examiners from a list of candidates nominated by supervisors, principals and superintendents. Every State should be represented by at least one player, after which all selections should be made from the standpoint of ability, together with availability of scholarship provided by or ganizations in certain States. Thus every member of every high school orchestra in America might look forward to the possibility of winning a scholarship in the National Okchestra Camp in his junior or senior year, and the work of all school orchestras and bands would gain added stimulus

The expense of carrying on such a camp could be borne by various organizations in the form of awarded scholarships. Each scholarship would cover the cost of board, room, instruction and railroad fare for one player, and this cost might be estimated as ranging from \$200 to \$300 per player, according to the distance to be traveled. These scholarships could be provided for as follows:

1. The Federation of Music Clubs of every State might provide one each

National musical organizations such as the National School Band Association; National Bureau for the Advancement of Music; National Music Trades; Chambers of Commerce; National Federation of Music Clubs; Music Supervisors' National Conference and the Music Teachers' National Association—one each

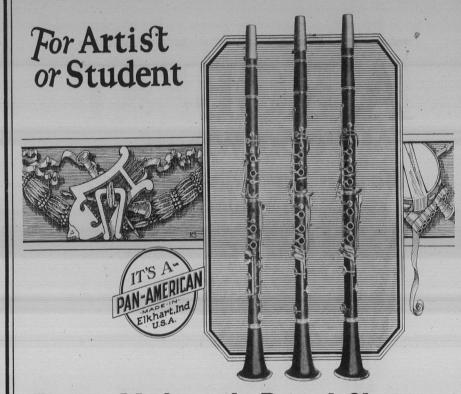
ence and the Music Teachers' National Associa-tion—one each
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 Contributions obtained through music magazines.
 Several hundred music supervisors would donate per year for candidates at large
 Contributions obtained through music magazines.
 Several hundred music supervisors would donate per year for candidates at large
 Londred or contributions of the seven for the dollars each (10c. to 25c, for each member)
 Luncheon clubs in the large cities might provide one scholarship each for eligible candidates to be locally selected
 Some of the Boards of Education would provide scholarships for eligible local candidates

25 10 Total 207

The figures as given above are estimated conservatively, but undoubtedly the number of scholarships would soon grow to the maximum number desired, if the project received adequate publicity and support from musical organizations.

Continued on page 53



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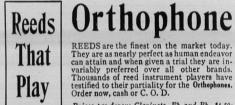
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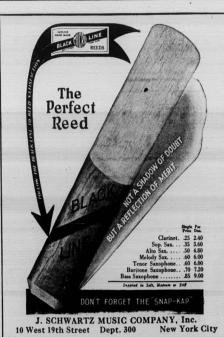


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The Saxophonist Conducted by EDWARD C. BARROLL

BATTING FOR MR. BARROLL

T 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 wastd 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 ex-hausted from the struggle.

In the meantime it is up to the editorial forces to pinch hit for their exhausted yet valiant contributor, and although we may not knock a home run, we are confident of lining something out for the opposition to run after. We had an interesting

CLIFF DRESCHER letter recently from one of Mr. Barroll's fans and can think of no better way to get

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 bys 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 the parts are the parts and is said to be one of the largest the parts are the parts and is said to be one of the largest the parts are the parts and is said to be one of the largest the parts are the parts are the parts and the parts are the boys' saxophone bands in the United States. They do considerable entertaining and broadcast often from KPRC. 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 complimant you go it and a writing you several

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 the problem.

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

churches. Our saxophone quartet played in a Baptist church last Sunday night and they have asked us to come

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 Finder and Urbanek saxophone hand begin and regular orghestrations for popular music.

hand books and regular orchestrations 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:

"Syncopated music violates the three essential elements of music—rhythm, melody and harmony. The syncopator 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 Saxohone 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

"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 on both saxophone. good or bad purposes according to the intention of the

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 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 wildnerness. 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, advisors, referees, jecturers, 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 in the completed music pedagogy with physical

instituton 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 then 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

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 ship Fylgia. The greater part of the concert program consisted of Swedish songs and folk-dance music.

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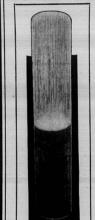
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A change to the next relative key occurs in the last section of the second phrase and, according to rules, A7, the dominant, must be followed by D, the tonic, at least Popular Talks on Composition By A. J. WEIDT Adapted from Weidt's Chord System

A S explained in Talks, number 19, issue of July, 1926, there are but six different basic forms on which compositions are constructed. The fact that melodies, harmonized in note for note hymn-tune style, may have dominant harmony for individual notes in a measure, does not always indicate that the basic harmony is active, for these dominant chords may be passing chords only.

That dominant chords may occasionally be classed as passive or

tonic chords as active will be seen by referring to *Talks* numbers 17 and 18. Frank Patterson, the eminent musician and critic, was the first to my knowledge to recognize the vital importance of basic harmonies. Quoting from his book *The Perfect Modernist*: "It must be constantly borne in mind that the basic harmonies cannot be forced. . . . The beauty of the melody depends on their proper selection. . . . Evidently, therefore, it is neces-

sary, first of all, to learn to recognize the basic harmon

For educational purposes I make use of basic forms that can easily be recognized and analyzed by the student. In the three examples shown herewith the melody of the mo-tive (first measure) is the same in each one, but a different tive (first measure) is the same in each one, but a different basic form is used for the purpose of demonstration. In example No. 1 the 1-2-1 phrase form occurs, i. e., 1 passive, 2 active and 1 passive chords. This is a reduced form of 2-4-2, one of the most often used basic forms in popular

style composition.

The form in No. 2 is a reduced form of 6-2 and is named 3-1, i. e., 3 passive and 1 active chords. This form is always followed by A3-1, i. e., 3 active and 1 passive — being an exact reverse of 3-1. Occasionally the melody of the motive and answer is repeated note for note in the second section in which case the form will naturally be repeated. This form is named 1-1 R, i. e., 1 passive and 1 active chords, repeated, and is used in example No. 3. The 2-1-1 form occurs in the second phrase of No. 1 where the tonic chord of D major in the new key is classed as passive.

MELODY AND RHYTHM

In No. 1, the unexpected skip of an octave at "aa" is possible and correct as the ear unconsciously expects to hear the scale-wise accented notes indicated by the dotted lines "bb," F# to E to D. D, the small note in the fourth measure is a harmony note that is heard with the melody measure is a harmony note that is heard with the melody note, B. E, the mutual tone of the 1st relative dominant E7 and dominant A7 of the new key, at "cc" can be harmonized with either the 1st relative dominant or the dominant of the new key. F#, indicated by a cross, is a passing or grace note, and these are usually harmonized like the mutual tone following. At "mm" the basic harmony is really tonic of the new key, but the C chord is passing to harmonize the passing note E, and D7 is substituted for D for a better progression to the G-chord which must occur in the following phrase.

Notice that the mutual tone must occur in the same spot

Notice that the mutual tone must occur in the same spot in the first and second phrases of No. 2, as shown by the dotted lines at "JJ." The skip from D to F at "hh" is correct but F to D would not sound as well (moving downward) as F to E at "ii." Another problem for the theorist?

on the first beat. In modern popular selections, however, the parallel seventh, D7, is often used. The impression of the tonic of the new key still remains, and D7 at "oo" is in this instance classed as passive and must be considered Note that the sixth of the scale occurs in both phrases at "dd." F, the small note at "pp," could be used in the second phrase but it does not sound as well as E. At "ee" the small note C does not sound as well as the skip to D. Can the reason for this be that the mutual tone D should follow E, the accented sixth in the preceding measure, al-

a passing chord.

The grace notes and passing notes are indicated by a cross and slur, the second slurred note being a chord interval. Passing chords are indicated by a cross. Note that the rhythm of the sub-motive in the last two measures of No. 3, is made up of half of the motive and half of the answer in the preceding section. It is better to follow this plan as a variation than to make a radical change in the rhythm to avoid monotony. Each example indicates the first period of a sixteen-measure strain. Why not try and complete the last period of each example and send in the result to JACOBS' MUSIC MAGAZINES, care of this department? though the D is an octave higher? Another nice little problem. At "ff" the melody is more pleasing than at "gg." It is apparent that the repetition of the first three notes of the motive is not effective at that spot. At "kk" in No. 3 the sixth (E) is harmonized as A7, first relative depicts that the "gg." A is harmonized as A7, first relative that the "gg." A is harmonized as A7. dominant, but at "nn" A is harmonized as dominant to progress to G. N. B.—The entire measure could have been harmonized as A7. JACOBS' MUSIC MAGAZINES, care of this department?







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Melody for April, 1927

KEEPING POSTED Continued from page 24

A short time ago the Lifton Mfg. Co., of 40-46 West 20th St., New York City, introduced the Koverite Instrument Cases. These cases made use of the patent fastening device that has proven its value in so many other products. device that has proven its value in so many other products. Koverite Cases have met with so large a measure of approval with the case-buying public that it has been necessary for the company to enlarge their catalog to include cases for practically all stringed instruments. In general, these cases are built with two flaps composed of the same material as the lining of the case and built into the case in such a way that they hold the instrument firmly in position in the bottom of the case, regardless of whether the case be opened or closed. In addition to protecting the instrument from sliding around in the case, they make it impossible for the impertuous player to seize they make it impossible for the impetuous player to seize an unlocked case in a hurry, start hastily down the street and drop his cherished instrument on the floor or the pavement. A large number of leading musicians have tried Koverite Cases and use and endorse them. Further information about Koverite Cases and illustrations and spices are healthful from the Litter Mfg. Co. prices can be obtained from the Lifton Mfg. Co.

The Vor-een Music Publishers of 429 So. Green St., Wichita, Kansas, have brought out two new songs that should go well with the professional and amateur singers as well as with the music-buying public. Give Me an Hour For Tomorrow, a valse moderato, and Emmy Jo and Her Beau, a fox-trot, are the titles of these two numbers. They are well planned and written, and should be equally effective as dance numbers or songs.

 Λ very artistic booklet is issued by Joseph Collingwood & Son, Philadelphia, and entitled $Collingwood\ Violins.$ Λ brief history is given of the Collingwood family, which has been prominent in violin construction for almost two centuries. There is an interesting article by Joseph Collingwood on Tone-Building and the Choice of a Violin, and one by Drew Collingwood, entitled The Secret, having to do oy Drew Collingwood, entitled *The Secret*, having to do with the traditional secret of the Cremona school of violin makers. The book includes, of course, attractive photographs of Collingwood violins with adequate descriptions of their specifications. The Collingwoods also do a considerable business in imported and reconstructed violins and 'cellos. This feature of their business is explained and a schedule is given of prices for various repairs or and a schedule is given of prices for various repairs on bowed instruments as carried out in their extensive and expert repair department. Accessories carried in stock by the Collingwoods are also listed.

Bernard L. Boss, Abbotsford, Wisconsin, is publishing Alford arrangements of three of his own songs. These numbers are: Patiently Waiting, a valse mederato, Lenore, a fox trot song, and I Want Your Smile, a waltz ballad Needless to say the Alford arrangements are first class and the melodies and lyrics of the songs are such as to warrant a friendly reception on the part of the music-buying public.

Earl E. Berger and Joe Omela under the firm name of Earl E. B. — Melodies, of 1340 Madison St., Oakland, California, have published a song that is a very effective fox trot ballad. The title of this song is When Bright Lights Shine, and it has already received the notice of many suc-cessful orchestra leaders and has been included in their programs. The number is of sufficient simplicity of construction to be easily played or sung, yet it should be very effective as a ballad or as dance music.

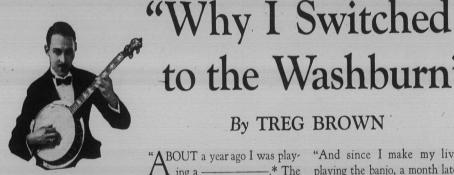
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The House of Stathopoulo, Inc., Long Island City, New York, manufacturers of Epiphone recording banjos, issue a very interesting catalog describing and depicting their product. The Epiphone banjo has thoroughly established itself in the affections of a large number of successful professionals, many of whom are shown in the catalog.

Of special interest to drummers and xylophone players is the new book issued by the Leedy Manufacturing Company of Indianapolis, listing Leedy Xylophones, Marimbas, Vibraphones, and related accessories. We notice that these Leedy instruments can be secured with the sharp and flat bars mounted level with the notes of the C scale or elevated above them. One page of attractive pictures is devoted to celebrated artists who use these celebrated instruments.

It can safely be assumed that when a man has been in one business for thirty-six years with ever-increasing success, that he knows something about his business; and Ernest U. Wurlitzer, 38 LaGrange St., Boston, Mass., has for that length of time been specializing in saxophones, flutes, clarinets and all kinds of wind instruments. He maintains a repair department where the highest grade work is done, including first class nickel, silver, or gold plating, and specializing in doing first-class work at as reasonable a price as possible. He is also a representative for the Olds Trombones, and carries a complete line of accessories for wind instruments.

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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 rhythm 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 rhythm choir as was suggested. Of course, the actual way in which this rhythm 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 rhythm 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 rhythm 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 rhythm 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

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

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 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

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 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 sion is that the only way a battery of tympani could play a rhythm melody like the enclosed would be to have about half a dozen sets of tympani and a player for each set.



Melody for April, 1927

Of course, I know that tympani parts as now written for the modern orchestra would not have such a figure in them

the modern orchestra would not have such a figure in them as the enclosed example, but this may be because writers know that it would be impractical and consequently for written tympani parts they would not include such a figure. If I am mistaken I would be glad to have you correct me because I know of no one who is better informed on the possibilities of tympani both from the player's and the manufacturer's standpoint than yourself. If there is anything in the article I wrote to which you refer, it would seem to me with your banic and drum manufacturing going. seem to me with your banjo and drum manufacturing equipment and experience, you would be in a better position to take advantage of this tendency than anyone else could

possibly be.

Thanking you again for your kind letter and your interest, and with best personal regards from the writer, I am Sincerely yours,

LLOYD LOAR, Editor

In reply to Mr. Loar's letter in explanation of the musical example sent, Mr. Ludwig had the following to say:

Dear Mr. Loar:

Your letter received last Saturday. Mr. Joseph Zettelman, tympanist of the Chicago Symphony Orchestra, has a studio in our building. I showed him your letter and the copy, and he agrees with me that the tympani part is practically written for our pedal tympani.

We raise the pitch with no more pressure than it takes to lower the pitch. In other words, it is equal going up or down. A spring is so arranged that it equalizes the reflex tension of the head, making the action uniform and easy. Ours is the only pedal tympani so equipped — that is our

patent.

To play that passage on five sets of tympani would be impossible, owing to the tempo. The player could not move from one set to another fast enough, but in the case of pedal tympani his feet do all the moving. The passage itself is relatively simple. In fact, any tympani player can play that passage. It is simply running both pedals simultaneously up and down while the triplets are played.

Some of the younger tympanists would supprise you with

Some of the younger tympanists would surprise you with their execution. In fact, it is safe to say that the tympani part cited is simple to a tympani player on one pair of

Ludwig Pedal Tympani.
You may know Mr. Carl Ludwig, drummer of the Boston
Symphony Orchestra. He can show and demonstrate a set of pedal tympani to you the next time you are in the vicinity of the hall.

Yours very truly, LUDWIG & LUDWIG, WM. F. LUDWIG, President.

Further comment is not really necessary. The ability of the pedal tympanist to play the tympani part in the musical example previously cited would depend on the tempo at which the example was taken. It was Mr. Loar's idea that it was to be played very rapidly which might make it more difficult for the pedal tympanist than Mr. Ludwig suggests. However, it is encouraging to note the intelligent interest displayed by the head of the firm of Ludwig & Ludwig. It goes a long way toward explaining the success that has attended the establishment and growth of this progressive

In reply to this same article, the following interesting letter was received from Frank Littig, a prominent and active orchestra musician and teacher of California.

Your most interesting article, The Next Symphonic Development, printed a few months ago, speaks for every old-time banjo plunker. We all want to see the banjo in the symphony because we know it belongs there and would improve the symphony as well as any other orchestra. A good many banjo players (graduates from mandolin, violin, mandola, 'cello, guitar, etc., who have taken up the banjo) are capable of filling symphony positions.

I imagine it will take considerable experimenting to develon a satisfactory hanjo string base.

develop a satisfactory banjo string bass.

I have never heard a satisfactory banjo tone below C, the 4th string pitch on the regular banjo, or above the 17th or 19th fret on the first string of any banjo, tenor or regular.

19th fret on the first string of any banjo, tenor or regular.

Most banjo players work near the middle of the fingerboard. However, just to help the movement along, I wish
to offer a theory for building one instrument to produce a
banjo bass tone. To convey the idea we will call it the
string tympani. I will leave dimensions for the expert.

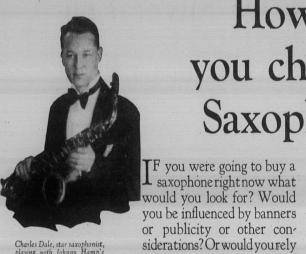
Select three bass drums, single heads, add a resonator
similar to banjo resonators if you like. Tune one drum to
D, one to A, and one to C#. This will give us three bass
tones without strings. (If not satisfactory, strings can be
added for these three tones.) Draw a circle on the drum
head, one third of the distance from the rim to center.

Make two bridges to stand opposite each other in line of Make two bridges to stand opposite each other in line of circle to accommodate three or four strings. Tune each bass banjo or drum to a diminished or diminished seventh chord. Three strings on D banjo would be tuned to F, Ab and Cb.
Add a D string if four strings are to be used. Strings can be

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Saxophone? TF you were going to buy a leather and felt used in these A saxophonerightnow what pads cost much more—but would you look for? Would your saxophone stays in tune.

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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, Eb and Gb and the C# banjo to C#, E, G, and Bb 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

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,

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 fingerboard. 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 fessionating history of the gradual development of music

fascinating history of the gradual development of music and musical instruments through the ages, carefully por-trayed 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

fairly gitters 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 gympastics by pupils of Jacquesexhibitions of rhythmic gymnastics by pupils of Jacques-

A jury composed of some of the leading pianists of today will judge an international contest for pianists with a prize of 5000₄ Swiss Francs (\$1000) to the winner. Another contest offers a premium for the best violin built within the

Milwaukee Items AVELYN M. KERR

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, George Riley, President of the Chicago Huscicans' Club and "Little" Freddie Bürke, 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 windle and if ever Paul and to concernition from an orchestra. wiggle, and if ever Paul got co-operation from an orchestra ne 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 appre-ciation because Freddie can always put his songs over, but now 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's 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.

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 to the program. It was an appropriate at the program it was an appropriate at the program.

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

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 ac-celerator for an expression pedal and landed in the hospital. Roland Waterson is the lucky organist who is to play it. 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 Magazines 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 or 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. 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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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 chord is raised a half tone by the use of a natural sign (see "ee"). When the third of the chord is raised a half tone by the use of a natural sign (see "ee"). When the third of the chord is raised a half tone by the use of a natural sign (see "ee"). When the third of the chord is raised a half tone by the use of a natural sign (see "ee"). When the third of the chord is raised a half tone by the use of a natural sign (see "ee"). When the third of the chord is raised a half tone by the use of a natural sign (see "ee"). When the third of the chord is raised a half tone by the use of a natural sign (see "ee"). When the third of the chord is raised a half tone by the use of a natural sign (see "ee"). When the first relative dominant chord is lowered by a sharp (or a natural in the flat keys) it indicates a modulation to the first relative dominant chord is lowered by a flat the interval is charged and the note becomes the seventh of the chord is charged and the note becomes the seventh of a natural sign (see "ee").

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 third 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 it the second and also in the fifth and the second are second and also in the fifth and the second are second and also in the fifth and the second are second and also in the second are second are second are second are second and also in the second are se 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 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 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 sharp before the combon of the superscript states and the superscript states a span 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 superscript states and superscript states are superscript. nant chord of the key of G, in which key F is sharped. 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

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. I 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. I 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

A S 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 of the correct of the 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 saxonhone part on one tenor banjo 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.

Melody for April, 1927

Plectrum Players' Convention 26th Annual Meeting of American Guild of

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 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, mandolist; Albert Bellson of Saint Paul, the property of the City of the Convention of Saint Paul, the property of the Convention 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

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 ciation. 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 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 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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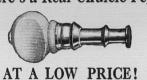
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"The Rajah of Jazz"



Es SALAAM ALEIKUM! There is but one Prophet of the Jazz and Ash is the bird! Praise to the Prophet! Three Praises! Hot sands; feverish lips; sensuous, warm pulsating rhythms! East is East and West is West and n'er the twain shall meet! What do we care?

Three more praises!

There is but one Sheik of Jazz, and he the Pasha, the Rajah! For by the fateful three stones of now historical polygamous divorce, the one true and wise Prophet has divorced his contemporary imitators and stands their rightful chieftain. Three more praises! That makes nine! Look to the East!

Now that the joking is all over, I will try to fill the rest of this space with something sensible — including and mainly some things said to me by the Rajah of Jazz who has had such phenomenal success and whose meteoric rise to national fame has made it almost necessary for journalists to wage battle with each other in order to see him first for

Despite all these difficulties of approach, the pilgrimage across the desert sands to his dressing room (the sand happens to be there all right for fire protection) was accomplished and the oasis of jazz-thirsty musicians arrived at. I found Paul in full regalia: the bizarre vividly-clashing Oriental colored raiment of Sheikdom (his bathrobe) enveloped a personality which was costing Balaban and Katz something like \$1,000,000 on a five-year contract. The great mass of wavy hair seemed to be speak the authority of one destined to command; and, if such was really the case, it was further emphasized by a heavy masculine voice and a strong, hearty hand-shake. The interview was on! "I think the public want melodies they can humand sing."

"The American public will never be without jazz."
"Jazz music will go to a still higher plane."
"The modern orchestra for jazz should be molded upon

Whiteman's lines."
"Jazz is the idiom of the younger generation. Some of them only hear really good music through jazz arrange-

ments."

"Much depends upon the arranger. Perhaps the greater part of success depends upon him. I have one of the cleverest boys in the business, my pianist, Adolph Deutch. Very, very clever, as you know."

"I believe the French horns necessary and they should not be entirely used as 'peck' horns, but often melodically. I insist on such use constantly."

Brief though the interview was, each reply was pertinent to the fact and intelligently given — a mark of the bigness in a man. When asked about his preference among composers of the lighter music of the day he waxed eloquent when Friml's name was mentioned, stating that he considered him the best living today (of that group, of course), and that he never missed a production of which the music was done by Friml. Romberg was nice, and a close second with tied honors for Gershwin, whose Rhapsody in Blue he admired immensely. He stated he put it on in honor of Paul Whiteman's arrival in the city last November.

I contend that Paul Ash is the next outstanding figure to Whiteman in his world, which is a large and necessary one.

Whiteman in his world, which is a large and necessary one. His comments are extremely valuable for they have the weight that achievement gives.

Melody for April, 1927

Third New England School Band and Orchestra Festival

Boston, May 20-21, 1927

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

Orchestras will be classified and judged according to the same plan, and a list of the required and selective compositions for the various classifications can be secured from the address below.

An outstanding feature of the Festival will be a festival program by the massed bands and orchestras, in which all school bands and orchestras, in which all school bands and orchestras in New England will be invited to participate, whether or not participating in the contest. A choral contest is also being arranged. For complete information address the Secretary.

All supervisors and other persons interested in Public School Music are invited to join the Association. Fee, \$1.00.

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Capital Notes IRENE JUNO CORRESPONDENT

RS. NELLIE S. JACKSON of Evansville, Indiana, has written Harriet Hawley Locher, to ask her about the organization of children's morning shows. She was much interested in the articles about them that have appeared in the Jacobs' Magazines.

THE VITAPHONE made its appearance at the Metropolitan with Don Juan and knocked everyone silly. Police reserves had to be called out

Sunday afternoon to keep the crowds in order, and the shows have been starting at ten instead of eleven A. M. They can work the Vitaphone extra and not pay overtime, but if Milton Davis went to work an hour earlier it would be added to the payroll. DAN BREESKIN and his

orchestra are getting a rest with full salary while the Vitaphone is serving tunes at the Met. They came to the open-IRENE JUNO

ing in a body, after which they sniffed and growled and went on their way. Not one has been seen since. The local papers praised the Vita-phone but some of the critics said they longed to see Dan in the pit waving the stick and hear his men fiddling away. Dan need not worry about Vita. ever taking his place in

THE LINNS — Grant and Ruth of Salisbury, N. C., are featuring prologues. Mr. Linn arranged for *The Temptress* a prologue of singing and Argentine dances using organ

GERTRUDE KREISELMAN threw a bomb into the Club meeting one morning by announcing that she was leaving Stanley-Crandall and connecting with Universal. She opened to good returns at the Rialto, local house, and in addition to the organ did a piano specialty on the stage that went over big. With the good sized Wurlitzer at the Rialto, Gertrude has every opportunity to "clean up."

OTTO F. BECK is now on tour as featured organist, being booked for a Southern tour of many months.

HARRIET HAWLEY LOCHER has been seriously ill, and during her absence from the office the work was handled by Gladys Mills. Glad took care of both Chevy chase and the Tivoli Saturday morning, and acknowledges she should have been arrested four times for speeding between the two theaters. However, having saved twenty dollars in fines she bought us ice cream and cakes. She patronized Chevy Chase and spent most of the twenty che had saved she had saved.

MADYLN HALL, organist at the Empress has a new apartment and three baby "pekes" in addition to their blue ribbon mamma "Muff." I shall borrow "Baby Ching," who just matches my coat, when I want to be real ritzy. Madyln admits having offers from other cities but is well satisfied with us.

MARGARET LIBBY has discovered a way to beat the No Left Turn signs that pester us to death on F and G Sts. At the intersection of G and 13th St., I saw her cross 13th, go a few doors up G street, hold up a trolley car, a couple of trucks and a block of pleasure cars while she a couple of treass and a block of passate care when shifted gears a few times, backed across the street, and came right back down D St., and into 13th on a right hand turn. Anyone desiring information on touring dangerous Washington should get in touch with Margaret. Also ask her if she thinks parking on newly cemented streets good for tires.

PEARL HAUER is organist at the York Theater. Fritz Hauer (husband) has returned from an extended trip to California and is located in Breeskin's orchestra as first violin. They appeared together in concert work as pianist and violinist before Pearl took up the organ, and have played in every theater orchestra of importance in Washington.

MARTHA LEE, formerly of the Strand Theater, Cumberland, Md., is located at the Savoy replacing Gertrude Kreiselman who is at the Rialto.

Kreiselman who is at the Rialto.

NELL PAXTON'S hobby is collecting birds (expensive ones, of course) and one bright morning she promised to give me an aquarium for my new fish if I would come over to get it and see her birds. At the entrance we met Gertrude Kreiselman, also bound for Nell's, and at the apartment we found Viola Abrams. Before we were fairly seated Maribel Lindsay rang the bell and it began to look like a large morning. Nell's husband, Kent, is the personification of good nature, but he said six women and eighteen birds all going in high would be too much for him so he went down to hear the Senators wrangle, which would be quiet in comparison, he thought. Viola said we had enjoyed such a nice time, why not meet at her apartment next Friday and see her new plants. The next week Mark and I brought them to our "fire-proof" apartment to see the fish and have their fortunes told. Gertrude then gave a little good-bye party for us at her apartment, which gave a little good-bye party for us at her apartment, which was just an excuse for giving a party because she only went to the Rialto and we all go over and see her during matinee.

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BYRON E. BEEBE 1768 Clinton Street Muskegon, Michigan

Maribel Lindsay has decided to show us she knows all about fried chicken a-la-south and that big event takes place tomorrow. I've been on a diet for three days and I hope Maribel cooks as good as she looks.

HAROLD PEASE called at Nell's while the party was on and asked for the Midnight Lover. Organists think I carry scores around in my vest pocket and call, write or wire day and night, any place or person. Nell said he had a nerve calling her apartment to ask for midnight lovers and the only thing she had there was the "nervous wreck." Harold said he was a nervous wreck himself from playing the Silent Lover and hung up with a bang after telling up our party sounded like a shindig at McFadden's Flats.

our party sounded like a shindig at McFadden's Flats.

KARL HOLER played his new number, Triumph of the Dance, at the Congressional Country Club, and three new numbers were used at the Fourth Annual Banquet of the Chaminade Glee Club—Ghosts, Romance and Caprice.

The young Composers Club appeared on the program of the Second Annual Concert of the Federated Junior Clubs, Wilson Normal School. Imp at War has just been accepted for publication by Clayton T. Summy Company of Chicago.

BILL COWDRY wrote in to ask me why I didn't live in a fireproof apartment. I do Bill, but the fire and I were both inside and neither of us could get out.

George Barrere, Master Flutist

THE Golden Sonata, a gold flute, golden tones, the "Golden Age," and — George Barrere! Beginning with the last word of that sentence and reading backwards to the beginning, we have first America's premier flutist, Mr. Barrere, who has just passed his life's fiftieth milestone; next the liquid-pure tones that are so character-istic of this emi-



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GEORGE BARRERE Regarding this remarkable instrument, the New York

"He is no longer George Barrere of the Silver Flute. For twenty years that title has clung to him, ever since he first appeared in the New York Symphony Orchestra with that shining instrument gleaming against its background of jet-black beard. The silver flute no longer is to be seen in the orchestra. In its place is a golden flute—imposing as a king's sceptre—and now from the depths of Barrere's black beard spring forth golden notes instead of silver.

black beard spring forth golden notes instead of silver.

"I have turned into a capitalist,' says Barrere of the golden flute, 'and it's all the fault of the working classes. They said they could not make me a silver flute like my old one, because they couldn't get the proper alloy, so I told them to make me a gold one. Flutes are not immortal like violins, you know. They live fast, gay lives and die early. Perhaps when this gold one has to be put on the pension list, I shall have to promote myself to the ranks of the crowned heads by getting myself a platinum one."

the crowned heads by getting myself a platinum one."

George Barrere and his flute artistry have given prestige to the wood-wind section of the New York Symphony Orchestra for a number of years, and during the progress of a recent important concert there came an innovation that was somewhat upsetting, wholly unexpected and almost astounding as a precedent. Right in the very midst of the concert Director Walter Damrosch halted program and performers to congratulate his pre-eminent solo and first flutist upon having safely reached the half-century mark. After brief mention of his "Golden Age." Dr. Damrosch paid the great flutist a tribute that few musicians hear of them-selves while living, such generally being of the postmortuary order.

Mr. Barrere himself states that he is playing the gold flute exclusively, and is wholly convinced that gold being more dense than silver does produce better tone. It is true that material may have an important bearing upon the general quality of flute tones, and that with Mr. Barrere the change from silver to gold in effect may be somewhat similar to the difference between the colder and more chaste beauty of moonlight and the richer, warmer and more glorious rays of the sun. But after all, and whether of wood, silver, gold, or even "platinum," does not much depend upon the MAN behind the flute — his temperament, understanding and Grust Neinrich Roth

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QUESTIONS ANSWERED

AUER ENSEMBLE BOOKS

I regret that a query from an old subscriber has been mislaid. The substance of the question, as it is remembered, was concerning prices of the Auer Ensemble Books, which are as follows. Books 1, Preparatory (four violins) parts, 25c: Piano and Score, combined, 75c. Book II, for two violins, \$1. Book III, same price as Book I. Books IV and V, 40c. each for Parts; \$1.25 for Piano. Book VI, 50c for Parts: Pione \$1.95. 50c. for Parts; Piano, \$1.25.

Will you explain to me through your department how to shift from first to third position in playing scales?

— R. E. W., Olean, N. Y.

In ascending the scale do not hold your first finger too firmly. It should take its place on the tone above that which you are playing with the second finger instantanewhich you are playing with the second inger instantant ously and easily; you must practice to avoid "smearing." In descending, apply the same idea. You will find much of all such technical detail in books on violin technique. You speak in your letter of an old pupil whom I remember very well; perhaps he can assist you in this matter.

CITY AND COUNTRY MUSICIANS

I think it would be very interesting to many of the J. O. M. readers if you would tell them about some of the business players of your acquaintance. We small-town musicians would like to know about the experiences of city musicians, and I suppose that some of our experiences would interest them. I have played everything from barn dances to Grand Opera.

— R. E. W., Olean, N. Y.

We are interested in small-town musicians, and appreciate the scope of a musician whose routine extends from barn dances to Grand Opera. We ourselves at times pen-sively contemplate a past which jogged along rather pleasantly from circus to symphony.

FINGER SHIFTING

When shifting in regular order (as from 1 to 2-3-4-5) do the thumb and fingers move together like one part or do they move up alternately — first the thumb, then finger, etc.?
— C. F., Ellendale, Minnesota.

In the first, second and third positions, the relative places on the violin neck of the first finger and thumb may be practically the same. Joseph Joachim regarded the thumb movements as instinctive. The place for the thumb is where the player (with the advice of a good teacher) finds it to be the most helpful to the fingers and the left hand. They do move together, but some very fine players have quite different ways of getting up and down the finger-board.

Bow Finger Positions

In holding the bow should the fingers lie on the stick to form a right angle, or should they be at a sharp angle with the stick tipping towards the shoulder?

-C. F., Ellendale, Minnesota.

When you are playing in the middle of the bow you will find your fingers at about a right angle with the stick, and that may vary either at the point or at the frog.

BUYING A NEW VIOLIN VS. RE-BUILDING AN OLD ONE

I have an old riolin that is not so bad, but I want a better one. Would it pay to have it regraduated, or would it be better to buy another violin? — C. F., Ellendale, Minnesota.

I can give no satisfactory answer to this question, as I do not know whether you would get a better violin if you should change. I will say, however, that an expert repairer and adjuster might work wonders with the violin that you say "is not so bad."

Huntington, Indiana. — There is an orchestra here which has recognized and profited by the fact that a successful orchestra needs not only ability but has to have in great measure personality and unity. Mr. Howard M. Dill has combined this knowledge with wide experience in orchestra combined this knowledge with wide experience in orchestra work, and now directs a band of ten pieces which is in great demand. Its popularity naturally follows, for the men have co-operated by discarding individual thought in order to play together, as only skilled musicians can, and credit their achievement to mutual interest and effort. They are: Randle Dippel, Raymond Moyer, Klare Kilty, saxophones; Donald Minnich, trumpet; Wilbur Sawyer, trombone; A. H. Fredericks, sousaphone; Mark Riseborough, piano; Sam Abramson, banjo; Howard Dill, drums (Mr. Dill is also an accomplished saxophonist); Charles Thomas of Chicago, piano, banjo, or violin; Lessel Buzzard, vocalist. Concerning the Jacob's publications, Mr. Dill says in part: "I can sincerely recommend the Jacobs Magazines to any amateur or professional musician, as I myself have subscribed to them for many years."



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SPOKES FROM THE HUB NORMAN LEIGH

Conklin in A Kiss In A Taxi. This picture shows La Daniels as a reincarnated Kiki—as virtuous and rowdy as who have allowed their public cookery to degenerate to the before. The lady smashes seventy-five dollars worth of five-and-ten-cent store glassware to keep her lips unsullied from the attacks of predatory males. Chester

Conklin is also hard put to it to defend a self-imposed and cherished purity. Although not a raffish person myself, I really cannot understand how he withstood the extremely personable temptation which hurled itself at his head in the mortal envelope of Jocelyn Lee. 'An extremely amusing farce in which an errant husband gets his just deserts in the place where errant husbands are apt to feel it the most — to

wit, the pocketbook.

Sea Chanties, selected and staged by John Murray Ander-NORMAN LEIGH son, included that sterling old Chanty (?) favored by parlor-salts although slightly less NORMAN LEIGH

familiar to the men that go down to the sea in ships, Asleep in the Deep. The phenomenon of swiftly moving clouds travelling across the bellying sails of Mr. Anderson's craft was also a noteworthy feature of this production.
This gentleman is rather apt to sketch in broad strokes. This gentleman is rather apt to sketch in broad strokes. The writer remembers his staging of Poe's *The Raven*; when the spotlight was turned onto the bird of ill-omen supposedly roosting on a bust of Pallas Athene, the Lady Minerva was disclosed to us as wearing a psyche knot in place of the helmet of tradition! Any schoolboy could have put the eminent producer right on this point. The singing in this act was somewhat above the average presented at this house, and Charles Bennington drew his usual meed of applause for his wooden-legged dancing.

The forty piece orchestra, as is too often the case I am sorry to report, was put to base use; in this particular case the *Poet and Peasant Overture*. I am living in the hope of hearing this team play some real music before old age and

y sins drag me from the scene.
Del Castillo, in a cut version of the Second Hungarian Rhapsody, demonstrated that he is possessed of an extremely agile pair of dogs by tripping through a specially written cadenza for the pedals, with a motion picture of these same canines in action thrown on the screen and synchronized with his playing to show folks that loco-motor ataxias would be of no great help to a movie organist of parts like himself.

The rest of the program good enough, if not notable.

THE FOLLOWING LETTER has just been received by your hard-working columnist (snickering from the editorial corner).

Roxbury, Mass.

My dear Norman:—
Recently there was presented at the Boston Opera House for the first time in five years "Tristan und Isolde," an opera in three acts by Richard Wagner. It was an interesting experiment. During that one brief evening at least, there was a total eclipse of the apparently popular hurdy-gurdy brand of opera, those hardy Italian annuals.

Wagner's opus was well received by a capacity house and the enthusiasm was not whally confined to every the content of the content of

Wagner's opus was well received by a capacity house and the enthusiasm was not wholly confined to unrepentant hyphenated hand-clapping. I am of the opinion it would be worth while to repeat the aforesaid experiment — but how soon? Do you think in five years or ten years? If that is expecting too much, and wholly unreasonable, kindly tell me so. If it is not, kindly say so. At any rate I await your valued comment and unless I hear from you within a reasonable time. I shall feel obliged to direct this inquiry to the estimable time, I shall feel obliged to direct this inquiry to the estimable

Sincerely yours,
A. Jacobite.

In answer to this correspondent who timidly conceals the name of Adolf Biewend beneath the courageous pseudonym quoted above, I say, "Not at all," and "Most certainly." And by that I mean that it is not at all unreasonable to hope for such a thing, but bordering on madness to expect it. It is quite true that Verdi at his prolific worst is ever flung at our heads. It cannot be denied that the bewhiskered and swooning Gounod sprays us annually with rose-water and patchouli. Fat prima donnas and slender flutes all too frequently fight their "battles of music" in the operas of the misguided Donizetti. Puccini's successes and Mascagni's failures hit the boards with resounding thwacks. And in the meanwhile Wagner, the Titan, who at his very worst is immeasurably superior to the aforementioned gentry at their very best, is dragged out and dusted off only quite oc-casionally. All this is true as said, but then I would not feel badly about it. This neglect is really a mark of dis-tinction unwittingly conferred on the truly elect by the citizens of this Great Experiment. How many performances of George Bernard Shaw does one witness as against those of the sempiternal Avery Hopwood? Are there more copies of Joseph Conrad or of Harold Bell Wright on the

AT THE METROPOLITAN, Bebe Daniels and Chester shelves of our public libraries? Do not the Liggetts flourish who have allowed their public cookery to degenerate to the standards maintained by chain-restaurants? These questions carry their own answers. They spring from certain characteristics in our national life that from time to time draw anguished ky-yi-ies from sensitive souls, but they shrink into insignificance when compared with other annoyances practiced on intelligent persons by the Flower of Democracy now operating in this, our native land. Consider Prohibition!

HY FINE'S PICKIN'S at the Capitol Theater, Allston. The personnel of Fine's team is as follows: Hyman Fine, leader; Edward Rosenwald, violin; Austin Sovy, 'cello; Walter Jacobson, piano; M. P. Liehr, string bass; Arthur Leger, clarinet; Alson Whitcher, flute; Francis Cronin, organ; Gus Mazzocca, trumpet; Fortunato Sordillo, trombone; and William Lindner, drums.

The "Pickin's" is a stage presentation of the house orchestra at the Capitol. Last month I had occasion to make some mention of a favorable nature concerning the work

make some mention of a favorable nature concerning the work done by Mr. Fine and his players in accompanying pictures. I am afraid that I will have to continue in a laudatory vein —it is the only thing I hold against the orchestra; it is so much easier to be interesting when one can at the same time be disagreeable.

time be disagreeable.

The writer has certain well fixed and definite ideas, possibly mistaken, although one would have a hard time convincing him of the fact, as to the manner in which popular dance tunes should be presented by an orchestra in concert work. He is glad to be able to say that apparently his views are shared by Hy Fine. The popular numbers on this program were played with an eye to their musical possibilities rather than, as is so often the case we describe a circumstances being used as a peg on which musical possibilities rather than, as is so often the case under similar circumstances, being used as a peg on which to hang the technical proficiency of the team. Musical incandescence was notable by its absence — due possibly to the fact that this is not a jazz combination and the necessary battery of saxes was lacking for the production of that barrage of whines and wails so dear to the aural

of that barrage of whines and waits so dear to the aural organs of tone deaf hoofers.

The program was well balanced and of interest to varied tastes. I might mention, as appealing particularly to me, In a Little Spanish Town (with an interpolated chorus in tango rhythm) and Blue Skies, played more in the manner of Schildkret than Ted Lewis, both numbers arranged by Mr. Fine. The sentimentally inclined were vouchsafed a 'cello solo, with organ accompaniment, Love's Old Sweet Song, Mr. Fine. The sentimentally inclined were vouchsafed a 'cello solo, with organ accompaniment, Love's Old Sweet Song, a number which curiously enough lacks considerable of the mawkishness of its type, and the offering closed with a dancer, Tommy Hardy, of whom Hy, in his capacity as ring-master, had this to say, that he (Tommy) would travel far in his profession — and fast, I make so bold as to add, for I take solemn oath that never have I witnessed a pair of fact warm with such actounding speed as evidenced by of feet move with such astounding speed as evidenced by those belonging to the aforesaid Hardy.

I took more pleasure from this act than from many more

glitteringly touted performances I have witnessed which shall be nameless, for sweet Charity's sake!

COMPOSERS AND AUTHORS ATTENTION! The Q. R. S. Music Co. are with little doubt the largest many facturers of perforated music rolls for player-pianos in the world. In the past few years they have been acquiring world. In the past rew years they have been acquiming player-roll property at what, to them, must have been a gratifying rate of speed. The list includes the Rhythmodik Roll, the Imperial Roll, the Vocalstyle Roll, and the U. S. Roll. There may be others but these are the most promise. inent that come to my mind. Some of these, as I understand it, have been outright purchases of going concerns, others the taking over of the catalog and master-rolls; this difference does not here concern us; from the angle from which this note is written the result is the same in either instance. One has no need to be the seventh son of a

seventh son to perceive the goal.

The above is neither an advertisement nor a news item A. A. B. but should be a matter of intense interest to that class of persons to whom I am addressing myself, in the light of what I will have to say to them.

Some time ago this company instituted the policy of taking off the names of composers and authors from the labels and bulletins of their current releases; this action has been extended to include the labels and bulletins of the U.S. Roll, a recent acquisition. This appeared to me not only manifestly unfair and discourteous, but even an overt act of trespass on the rights of a class, without whom the Q. R. S. Co. or any other canned-music dispenser, for that matter, would cut a sorry figure in the world of trade. I wrote to the company in question, explaining my view-point and intention of commenting on the matter in my column with the suggestion that they might possibly wish to have me in possession of their side of the matter at the time of so doing. Their letter is too long to reproduce in its entirety but can be summarized as follows: No discourtesy was intended by the company towards author or composer: there is a very limited space on a label at best composer; there is a very limited space on a label at best and the space devoted to the names of creators is so much dead loss from a sales point of view because, in their opinion, nobody cares a hoot as to who wrote either words or music; the names of these supernumerary persons (said composers

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Melody for April, 1927

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BAND AND ORCHESTRA MUSIC

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and publishers of MUSIC FOR BAND, ORCHESTRA, PIANO CATALOGS AND THEMATICS ON REQUEST

MUSIC ENGRAVERS Send your MSS. for estimates Manicke & Dellmuth, E. DEDHAM MASS. and authors) are on the title-pages of sheet music anyway,

and authors) are on the title-pages of sheet music anyway, where publishers are only too glad to have them because they fill up space which these same publishers would be at their wits end to fill in any other manner (blessed be the italic), and finally, if I could convince them that these much disputed names would help them to sell more rolls they would be very glad to once again place them on their labels and bulletins. To the last statement I here and now go on record as saying that I am not going to try.

The letter is a typical answer of Business to questions which bring it in conflict with Ethics. The principle involved goes much deeper than a matter of dollars and cents to a manufacturer making his living off the creative efforts (reports to the contrary notwithstanding) of a hard working and greatly underpaid class of citizens. If this act is to go unchallenged and can be backed up legally, it will mean that no publisher of a book, a magazine, a newspaper or of music need give credit to a writer when publishing, reprinting or quoting from his work; it will mean that talking-machine companies can follow suit; in short it will mean that if this sort of thing is allowed to develop to the utimate, that if this sort of thing is allowed to develop to the utimate, creators will be given credit nowhere for the products of their talent, reputations will cease to be made and effort stiffed at its birth.

The cumulative effect of a writer's name on his work is of inestimable value to him in many ways and is the same to him as is the cumulative effect of a trade-mark on an article to the manufacturer; not the least of these is its monetary value resulting from a gradually increasing reputation. He should not be deprived of it. It appears to me that a decided protest should be made by composers and authors because of the wide-sweeping principle involved.

CONCERNING LILLIAN GISH. Everything possibly worth saying on the subject of Lillian Gish's art has already been given to the world by the pontifical George Jean Nathan; nevertheless I am absolutely unable to view a picture in which this remarkable little person appears without blowing up emotionally with a resultant condition of "blurb" of which the present offering is a fair sample. I am a hardened and cynical person by nature and cultiva-tion; or at least fondly cherish the belief until I witness Lillian Gish in a rôle such as Hester Prynne in The Scarlet Letter. It is then that grave doubts assail me, and well they might; if I do not bellow like a calf at such times it is due to the grace of the gods and the restraint imposed by a manly shame. I retire from the field with tears in my eyes and rage in my heart as becomes a cynic betrayed and

To consider her critically is beyond my powers — she simply annihilates the instinct. Of this much I am quite sure; she is a great, a very great artist, and by far the most appealing and human little figure appearing on the screen today — and the loveliest.

CHEEK! On one of the billboards displayed recently at Symphony Hall appears the following motif which might suitably be scored for forty cornets-a piston and Chinese gong: "Not Rosa Raisa or Jeritza were selected by Puccini to create Turandot, but Mile. Vrai-Diva." Which may be

A MONTH OR SO BACK, in an article having to do with the metal clarinet, I promised to tell you something about a device incorporated in the clarinet of this type manufactured, to order only, by the Wm. S. Haynes Co. of Boston, the telling of which should still further impress upon the scornful, that our city is not only keeping up with the procession but at times is even ahead of it.

It is well known to those who have had anything to do with the brute, that of all members of the orchestra, the clarinet is the most finicky when it comes to a matter of temperature. These creatures have to be coaxed and petted to a disgraceful degree when called upon quickly to perform in changes of temperature of which the more hardy trumpet, for instance, refuses to take but the slight-est notice. By a clever thermal arrangement the Haynes clarinets are able to surmount this temperamental weak-ness. The instrument is made with a double air-tight shell having an air-space of one-eighth of an inch. Near the mouthpier is a small tube with tightly fitting cap; at the mouthpiece is a small tube with tightly fitting cap; at the bell end a key. Let us suppose that you are a bit late for performance and that the temperature outside is about sixty degrees lower than that of the hall which you have just breathlessly reached. The conductor scarcely looks pleased; he is well aware of the time to be consumed in the content of the state of the conductor scarcely looks. thawing out a frozen clarinet. You reassure him with a superior smile as you remove the cap from the little tube near the mouth-piece press the little key near the bell and blow the pitch-restoring warm air from your lungs into the thermal chamber above mentioned. That is all there is to it - the concert starts on time and what is equally as important from your point of view — you start with it. Is this not pretty? The answer is "Yes," and having guessed it correctly, I award myself the privilege of calling it a day and signing off at — er — exactly 11.59 P. M. Eastern Standard Time. Good-night, every-

I have found MELODY a very splendid and helpful magazine, both in music and literature. I am a theater organist and particularly interested in the photoplay section. — MRS. GUY MARTIN, Bloomington, Illinois.

We have just returned from a very successful eight-weeks' tour of the middle west, covering about eighteen States. In quite a few instances we played in high school auditoriums, meeting the high school bands, and in almost every instance when I inquired if the boys were familiar with the Jacobs' magazines the answer was in the affirmative.—RALPH E. HODGDON, U.S. Navy Band, Washington, D. C.

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FOR SALE — One No. 3 Vega Tubaphone 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)

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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. MOWERY, Hancock, Iowa. (4)

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TRADE — My Selmer C melody saxophone in case for an A clarinet in low pitch, Boehm system. OSMAN INGRAHAM, Julesburg, Colo. (4)

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MOORE, director of high school music, Green Bay, Wisconsin.

FOR SALE — Old-time band and orchestra music. Cheap, GAYLORD, 146 Coolidge Ave., Syracuse, N. Y. (4)

WANTED — Drummer who can handle tympani and xylophone. Also bassoon player and first euphonium for Holton-Elkhorn Band. Positions in Holton factory for right men. In applying give musical experience in full, also trades you have worked at, if any. Address BANDMASTER, Holton-Elkhorn Band, Elkhorn, Wisc. (4)

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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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)

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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)

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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.

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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., NewYork City. (3-4)

FOR SALE — Or trade; Pair tympani, hand tuned; will need new heads. C. A. DAVENPORT, Box 134, Chillicothe, Ohio. (12-4)

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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 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 man-dolin and banjo led the group in singing some of the old



PHILIP GORDON

Southern melodies and popular school songs. Several of the children were anxious to know how long it takes to learn to play, and the whole group was so interested that we decided to organize music classes in order to give all who were desirous of learning an instrument the opportunity for so doing. Their own first suggestion was an harmonica band, so on the following day several dozens 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.

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 than the marker instrument was assigned to each and all net 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 avocation 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 heard upon appearance, and mentality — the assignment of instruments which had been hade at the domain 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-

what discouraged, as it was rather difficult in our community

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 available instructors, we learned that if the services 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.

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 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 hows and girls represent seventeen families, and

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

fessional 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

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, Beelin 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 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 music for the Worcester schools and his corps of assistants whose work was of paramount importance in the record-breaking achievement of the 1927 Conference.

NEW ENGLAND MUSIC FESTIVAL ASSOCIATION

NEW ENGLAND MUSIC FESTIVAL ASSOCIATION

A THE recent Eastern Supervisors' Conference a meeting of New England supervisors was held to reorganize the New England Music Festival Association. A constitution was adopted and officers were elected as follows:

New England School Band Association—E. S. Pitcher, Auburn, Maine; Maud Howes, Quincy, Mass.; Robert Gibb, Dedham, Mass. N. E. School Orchestra Association—H. E. Whittemore, Somerville, Mass.; James D. Price, Hartford, Conn.; Robert Sault, Lawrence, Mass.; N. E. School Chorus and Glee Club Association—Francis Findlay, Boston, Mass.; Grace Pierce, Arlington, Mass.; Walter Butterfield. Providence. R. I. Butterfield, Providence, R. I.

Butterfield, Providence, R. I.

These officers with six additional members (one elected from each state), five members appointed by the president of the Eastern Supervisors' Conference and a minimum of six members from the section in which the annual festival is to be held, comprise the board of directors of the N. E. Music Festival Association. The latter body is responsible for the Annual Festival and similar events. The following directors were elected: Dorothy Marden, Waterville, Maine; H. M. Barnes, Concord, N. H.; Hannah G. Jenkins, Bellows Falls, Vt.,; Helen N. O'Connor, Revere, Mass.; Elmer H. Hosmer, Providence, R. I.; William E. Brown, New Haven, Conn.; Fortunato Sordillo, Boston, A. E. Cleary, Chelsea, Mass; Grant Drake, Boston, Mrs. William Arms Fisher, Boston, C. V. Buttelman, Boston; A. D. Zanzig, Brookline, Mass.

The 1927 contests and festival will be held in Boston May 20-21 as announced on page 63 in this magazine.

From the Editor's Picture Book

The interesting story of the HEBREW 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.



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.



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

Take a good look at the Houston, Texas, lads 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.



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 toga 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 hirsute adornment.









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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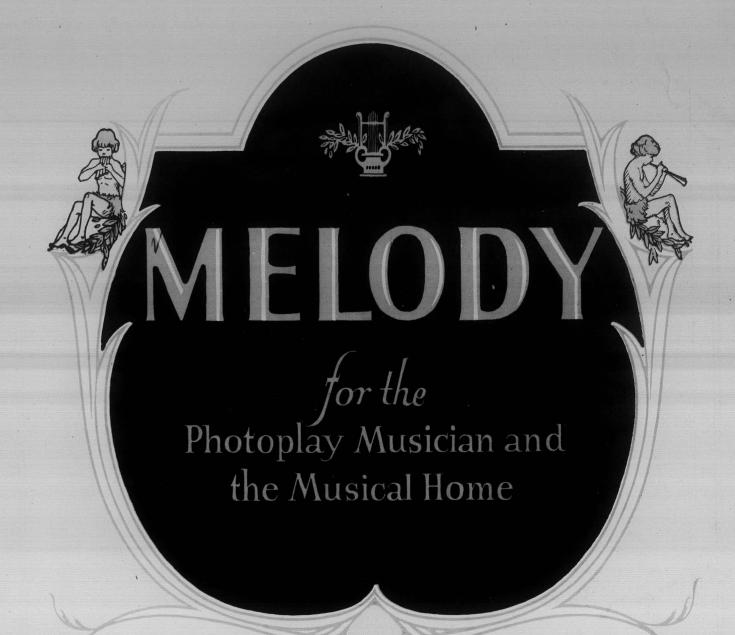
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MANUFACTURERS OF BAND AND ORCHESTRA INSTRUMENTS AND ACCESSORIES

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MAY, 1927

Volume XI, No. 5

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What Shall We Do With the Banjo? By George Allaire Fisher

The Photoplay Organist and Pianist By Lloyd G. del Castillo

Objectives in Public School Music, Grades I to VIII

By Fowler Smith

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By Arthur H. Rackett

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