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SEPTEMBER, 1927

Volume XI, No. 9

IN THIS ISSUE.

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ON THE NILE, Egyptian Serenade, by Walter Wallace Smith

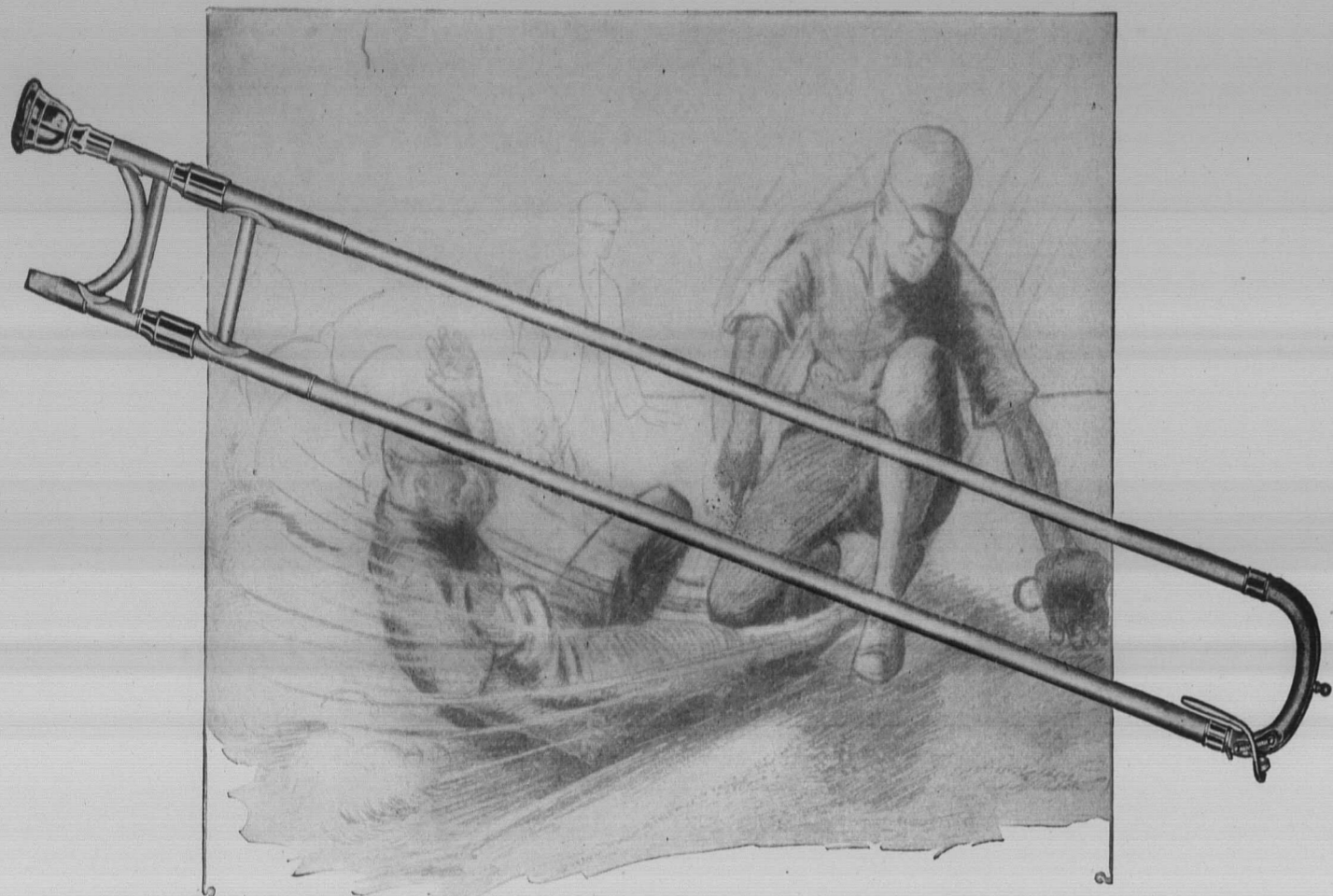
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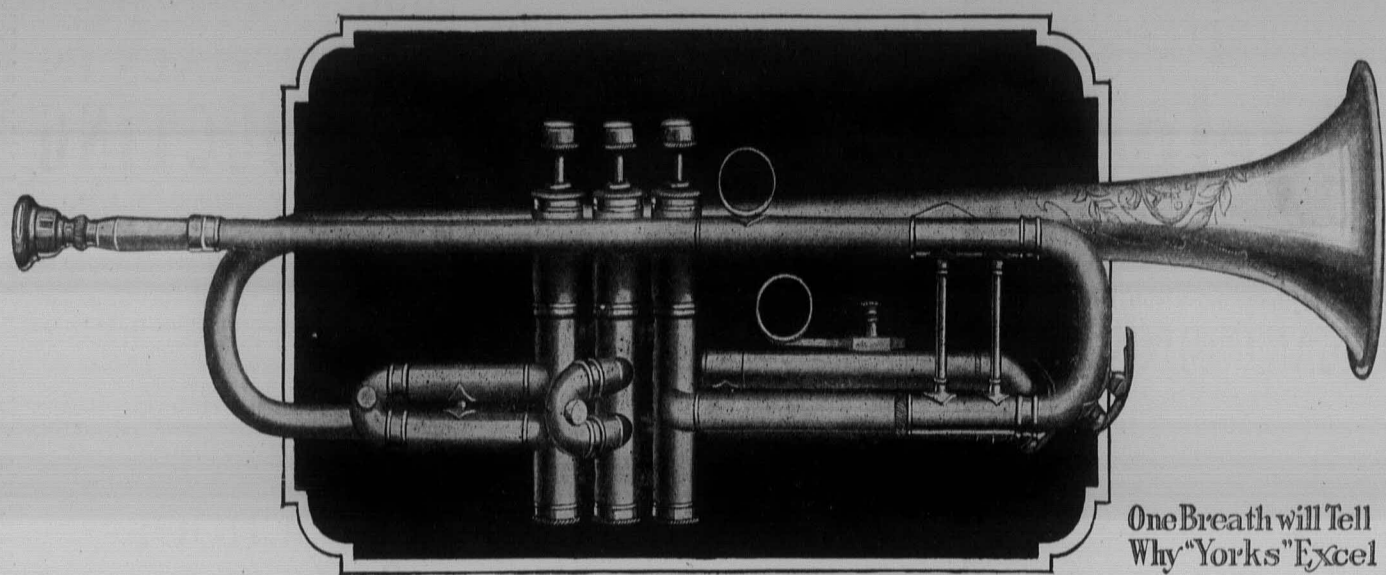
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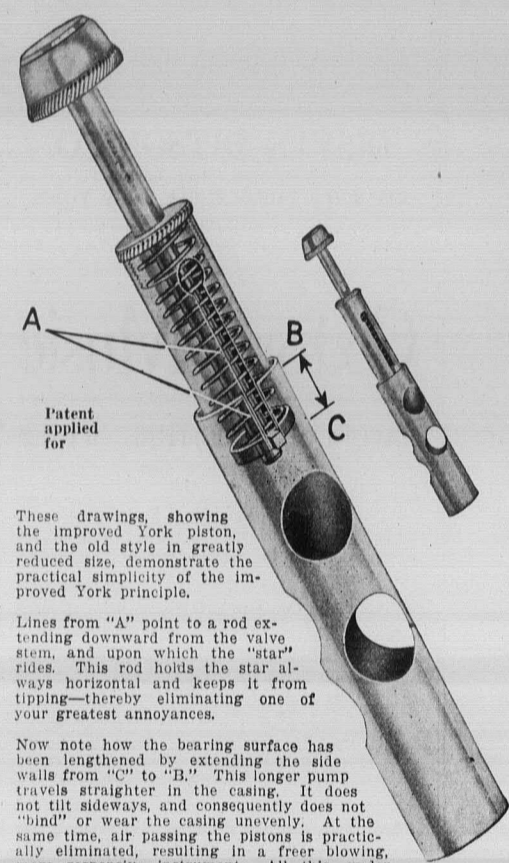
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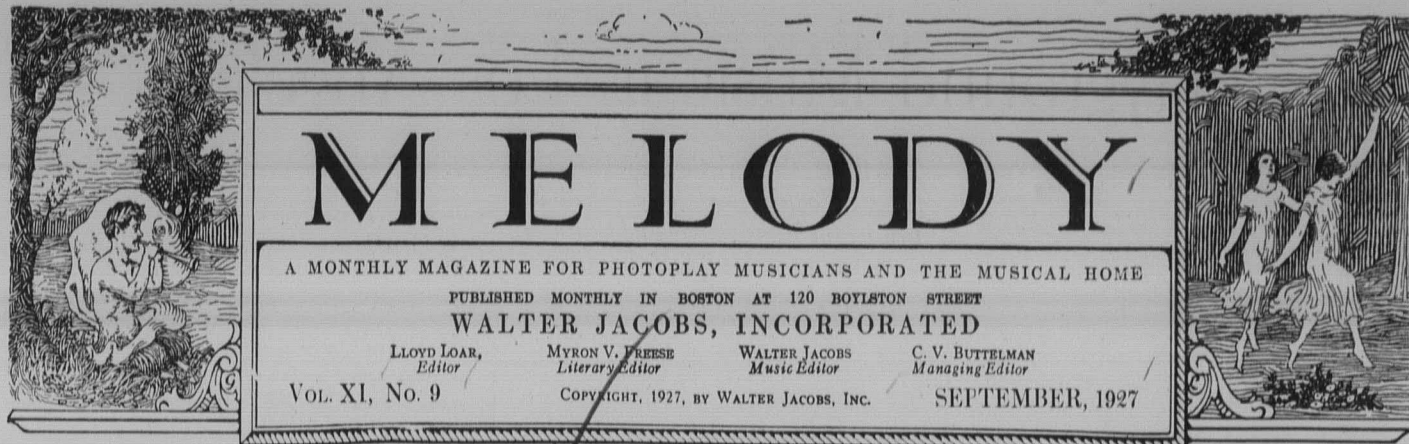
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## Across the Flat-top Desk

THERE are many ways to secure state and national songs. Sometimes they are written painstakingly or order; sometimes they appear with seeming spontaneity under the stress of some particularly significant national crisis; and again, some well-known song that has stood the test of time is adopted as the melodious expression of state or national sentiment. Michigan has recently acquired a new state song and seems to have used in the process a combination of the three previously mentioned methods. It would hardly be exact to say that the recently adopted Michigan song was called forth by a state or national crisis—although the fact that a state of the importance and maturity of Michigan was without a satisfactory state song might be said to have constituted almost a crisis. At any rate, the *Detroit News* and several of the most progressive musical citizens of Michigan decided that Michigan had been long enough unable to raise her voice in a satisfactory state song, and they set about the task of providing her with one that was worthy of the purpose for which it was to be used.

### MICHIGAN'S RICH HISTORIC HERITAGE

It is interesting to note that the history of Michigan dates back to the early 17th century. As early as 1634 one Jean Nicolet traveled through the Straits of Mackinac, and almost 75 years before the Revolution the city of Detroit was founded by Cadillac. Shortly after the revolution the territory of Michigan came into existence, and by 1837 Michigan had been admitted to full membership in the Union as the 26th State. It is consequently not inexact to say that the history of Michigan goes back to the earliest pioneer days of North America, and it is significant that the melody finally selected for the Michigan state song is that of an old French song of folk song type, a song that was in reasonably extensive use at the very time Nicolet and Cadillac, the French pioneers and explorers, were making their way through the new country, and opening up to settlement the territory which afterwards became the State of Michigan. A lyric was written by Anne Campbell of the *Detroit News* Staff, and fitted to the music of the old French folk melody, which has proved its musical worth by its ability to endure for years without becoming commonplace. It was given an excellent modern band and orchestra arrangement by Roy Miller, the conductor of the Cass Technical High School Concert Band, and Mr. Lee White of the *Detroit News* Editorial staff devised plans to adequately introduce the song to the Michigan public.

### CHORUS ARRANGEMENT BY MADDY

It is probable that the greatest use of a state song would be, at first, in the public schools, and it is certain that the extensive use of the Michigan song by the citizens of that State must be based on a familiarity and appreciation of the song itself among students of the state schools who will be the future citizens of the State. In line with this fact, Joseph W. Maddy, supervisor of instrumental music in the Ann Arbor public schools, in charge of the course for teachers of public school instrumental music at the University of Michigan, and leader in public school music affairs of the whole country, has made a four-part vocal arrangement that is very effective for the purpose for which it is planned. Mr. Maddy has been so constructively active in new and worth-while enterprises connected with music education—as for instance the great National High School Orchestra, the National High School Orchestra Camp, etc.—that it is only fitting that he should make the particular arrangement of the Michigan song, which will be most generally used in the schools and upon which the success of the song will largely depend.

The melody itself is a very pleasing one and particularly well suited to this type of song. The arrangement made by Mr. Miller is extremely effective and makes of the Michigan song a band or orchestra march number of the highest type. The song itself, which is titled *The Song of Michigan*, was first published by the *Detroit News* and dedicated by the *News* to the school children of Michigan. It is

The story of "The Song of Michigan" from which the reader will derive a bit of worthwhile information, and, if he read between the lines, a goodly measure of inspiration. Other editorial comments on matters of musical interest

worth noting that the *Detroit News* is not financially interested in the success of this song but is behind it purely as a contribution to the public welfare.

### INTRODUCED AT MICHIGAN BAND CONTEST

The Michigan Public School State Band Contest was held at Lansing shortly after the new song was ready and every band conductor present was given a copy of the song. Carl R. Kuhlmann, conductor of the Michigan State College Band and director of the state band contest, and R. J. MacLaughlin, the *Detroit News* musical critic, had charge of this launching at the state band contest and apparently did an excellent job with it. Under the auspices of the *News* this song is being introduced in all the schools, churches and public gatherings in the whole state, and judging from the favor with which it is received there seems no doubt but that the people of Michigan will accept it full heartedly as an appropriate expression in song of what their home state means to them.

### A SIGNIFICANT BAND TOURNAMENT

THE Michigan State Band Contest, by the way, was considered a success. Mr. Kuhlmann and his Michigan State College Military Band members developed and handled this school band contest so creditably and did so much to thoroughly and favorably introduce the new *Song of Michigan* during the contest that it is difficult to give them sufficient credit.

The contest itself enrolled 42 bands of which number 32 participated. The student players taking part numbered over 1800 and the bands were divided into four classes from Class A, composed of the larger high school bands, to Class D which consisted of high or grammar school bands that had been organized less than a year. The band from the Flint High School won first prize in Class A with the South High School, Grand Rapids, a close second. In Class B the Boys' Vocational Band of Lansing won first; Class C, the Flint Junior High School Band; and in Class D the school band from Port Huron. A prize was given to the best uniformed band and this was won by the East Jordan High School Band.

### WE MODESTLY POINT WITH PRIDE

ON ANOTHER page in this issue, in a very interesting and enlightening article concerning instrumental music in the Seattle public schools, Mr. Edwin M. Knutzen expresses a laudable desire that magazines (presumably those devoted to music) should co-operate with school music supervisors in their work. The expressed wish not only is most commendable on the part of Mr. Knutzen, but wholly compatible with the design of such publica-

tions, yet to some of us it would seem that the suggested co-operation already is being broadly consummated and heartily extended. It is not considered as being in good form for anyone to "blow his own horn" before the public, or for an individual to pat his own back in conceited self-appreciation, yet that which Mr. Knutzen suggests is exactly what this magazine to the very best of its ability has been trying to do for a number of years.

Beginning with its first issue in May of 1910, the *JACOBS' ORCHESTRA (and BAND) MONTHLY* inaugurated a policy of "boosting and backing" school instrumental ensembles through printed recognition by the story and picture of a Grammar School Orchestra, and to a greater or less extent this policy had been carried out up to the expiration of the old form of issue with the March (1924) number. Commencing with their new and enlarged form in April of 1924, and extending down to date, the *JACOBS' JOURNALS* have been constantly endeavoring to boom the cause of school orchestras and bands by every way possible to printing. Practically every one of the new-form issues has contained either special articles, accounts of contests, editorial comment and photographs galore as printed and pictured urge to these youthful ensembles; besides innumerable stories and illustrations of well-known organizations and famous directors as a still further stimulus, and it is the present policy of the magazines to continue to "carry on" in both co-operative and individual effort. This brief comment has been written wholly to explain and not complain, yet in a way it might be called conceit of self-extenuation.

—M. V. F.

### ECONOMY IN MUSIC

INTELLIGENT economy is a mark of wisdom. Needless waste is the blunder of the fool. No matter what we expend—time, money, effort, thought, energy—to use just what we need is wise, to use more than we need is foolish.

Economy isn't selfish nor self-centered, for without a consistent and intelligent application of it there will soon be nothing with which to be generous. But distinguish between real economy and the false—between what seems to be economy, yet isn't, and what saves us time, energy and money and adds to our accomplishments not only now, but to-morrow, next year, and in the next generation. Spending a dollar to save one isn't economy. Buying six months of use for ten dollars instead of two years of use for fifteen dollars isn't economy. Devoting twelve hours to doing what you could do in one isn't economy.

Neither is it economy to stint the money spent on music—whether for instruments, for instruction, or to make music itself an integral part of your community life. A cheap instrument sounds cheap and is cheap; it is always worth less than you pay for it. Cheap musical instruction produces cheap musicians who are worth less to you and yours than you have paid to develop them. Saving your tax-payers a few cents each a year and inadequately preparing the coming generation to meet the problems of an era that is vastly different from the one in which you were brought up is worse than false economy—it is downright criminal negligence. For music is as important a part of life as arithmetical skill or the ability to read. Recognition of this fact is becoming more widespread every day. More people know this today than knew it yesterday; those who know it today will know it better tomorrow.

It is equally true that no item in any educational program has more value as a developer of keenly sensitive mentality and agile minds than the study of music.

So in the attempt to economize on expenditure do not be misguided into buying inferior instruments, providing inadequate instruction, or—most important of all—neglecting to give your children and your neighbors' children every possible chance to fully fit themselves for life through a systemized course of music instruction in the public schools.

—L. L.

## Playground Music in Los Angeles



**T**HE Department of Playground and Recreation in Los Angeles is one of the divisions of the city administration operating under the charter of city government, and is separate and operated independently from the Public School System and also from the Department of Parks. Probably the main function of the school system in music is to provide music education in performance

and appreciation. The Park Department supplies radio-broadcasted musical programs for the general public. The Department of Playground and Recreation provides the opportunity for the use of music as a means of wholesome recreation. The program of this department has been prepared with regard to the performer and also the listener.

Music is conceded to be one of the strongest forces in character building, and group musical activities have no rival for creating a good community spirit. Undoubtedly the results obtained by musical recreation are proportionate to the quality of the music; and the better the music, so much more is it effective in making better citizens. But any music is better than no music at all; consequently we are always glad to organize almost any kind of a musical group. With a desire for music and a willingness to develop musically any organization can become better and better and more deeply interested in good musical things which make for better living.

The Division of Musical Activities of the Department of Playground and Recreation, Los Angeles, in planning its musical program has divided its activities into three classes: (1) Primary Activities—self-expressive; (2) Secondary Activities—those which help in promoting interest in primary activities; and (3) Co-operative Plans.

### DIVISIONS OF ACTIVITY

Greater pleasure and benefit come from self expression and participation than from listening to others. Principal attention is being paid to this type of work, which has been divided into the three classes of: low type instruments, high type instruments, and singing groups. The boy takes to the harmonica almost as naturally as the girl to the ukulele. Since the first harmonica band was organized

*The Wise City Fathers of Los Angeles Recognize the Recreational as well as the Educational and Cultural Value of Music Making.*

By GLENN M. TINDALL



GLENN M. TINDALL  
Supervisor of Music Activities, Department of Playground and Recreation, Los Angeles, California

in Los Angeles, thousands of children have learned to play the mouth organ. In addition to the many bands which have been formed on the playgrounds, leadership has been provided for a score of Elementary and High School and Boy Scout Harmonica Bands. And virtue is not without its reward even in harmonica playing; The well-known Downey Playground Harmonica Band recently captured every prize for solos, duets, quartets, and band numbers in the California State Eisteddford Association. These boys broadcast for "Uncle John" over Radio KHJ each Tuesday, and Uncle John is making arrangements to send the band to Catalina Island for a week's vacation. These boys, mostly Italians and Mexicans, have been selected because of their ability, and hold a coveted place among the harmonica players.

Approximately a dozen ukulele clubs have been organized at playgrounds in the past month. Several girls and boys at Venice

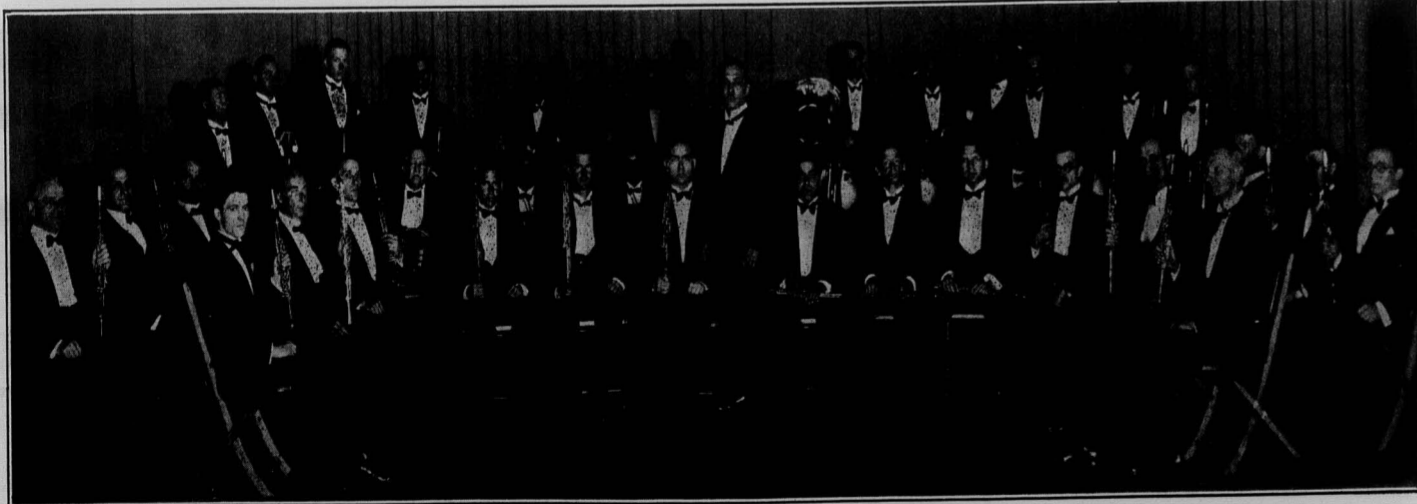
Beach Playground made their own ukuleles out of cigar boxes when the ukulele club was announced, and there were forty-two ready for the first lesson. Boys at Recreation Center Playground have made more than a dozen cigar box fiddles, which they are learning to play.

The possibilities of low type instrumental clubs are far from being exhausted. The ocarina and the jew's-harp are leading in demand, and the toy symphony is being requested. Drum corps are desired in some playgrounds. All of our activities are organized upon demand. While we try to guide the requests, we do give the children the things they want, helping them to know what they want.

### ORCHESTRAS, BANDS AND CHORUSES

Self expression on high type instruments turns logically to orchestras and bands. The Division of Musical Activities, which has been in existence since February, 1927, sponsors several bands. A city-wide playground band is now in the process of organization, and at a later date a general playground orchestra will be formed. At present we have ten orchestras meeting in different playgrounds. These orchestras range from the jazz orchestra of a few pieces to amateur symphony orchestras of forty or fifty instruments. The jazz players are learning to play popular music well, and at the same time are becoming familiar with some better things and improving their taste. The more seriously inclined orchestras are endeavoring to play well together, under expert leadership.

Singing is closely connected with recreation work, and our department is keenly interested in fostering all kinds of singing groups. The community chorus, the choral society, and informal singing in connection with other activities are all recognized in our plan of musical development. At present there are several community choruses which are operated by this department. These choruses are self-supporting and are under the direction of a paid leader. After a community "sing" is organized, the group usually elects a board of directors and officers who appoint the necessary committees to keep the chorus running in smooth order. Singing is, naturally, the feature of these organizations, but the programs in connection with the "sings" provide opportunities for hearing better music. One of our choruses, which has an attendance of approximately five hundred adults, has heard most of the well-known artists of Southern California in their programs. Another chorus in San Pedro goes a step farther in its activity—by adding a social dance; first comes the singing,



The Los Angeles Reed and Brass Symphony Society—a Product of the Department of Playground and Recreational Musical Activities—Performing Such Works as Liszt's *Symphonic Overture*, and Tchaikowsky's *1812 Overture*.



Los Angeles Playground Supervision Provides Music Making Opportunities for Folks of all Ages and Classes. At left above: San Pedro Orchestra. At right: Hazard Playground Orchestra

then the program, followed by the dance. There are a dozen or more community choruses in Los Angeles which operate independently of this department. We are always glad to have these independent organizations and do not attempt to duplicate their work in the same localities. We are interested in making Los Angeles the greatest singing city in the world.

### PURPOSES AND AIMS

Providing for self-expression in music is our primary activity in the Department of Playground and Recreation. Our second concern is to provide facilities for listening to music. This we do in several ways. In our Ross Snyder Playground, a radio receiving set has been installed and several hundred people hear broadcasted music at this recreation center. In other centers we have provided Sunday

afternoon concerts, ranging in talent from accordion music to standard and classical music, performed by talented artists.

The Park Commission in Los Angeles has done a large amount of constructive work in providing radio broadcasted musical programs in our park system and in securing bands and orchestras for park concerts, and in connection with some of these programs community singing has been featured. In our playground programs we usually introduce singing in connection with listening.

Our principal work in connection with "Listening to Music" has been the organization of the Los Angeles Reed and Brass Symphony Society. This organization is composed, as its name indicates, of only reed and brass instruments, and plays only standard symphonic

works. At its first public appearance last month it attracted much favorable comment from music critics. The members of the symphony society are all professional musicians, most of them having had previous experience in the larger symphony orchestras of the country. It is their purpose to "sell" their organization to someone who will make use of it for civic musical programs of high standard; but it is in no sense in a competitive class with any existing orchestras or bands.

Some fifty-seven musical activities, now in existence in this department, will be the nucleus for a city-wide musical program along recreational lines—all working for the same purpose—to elevate the standards of citizenship by providing for leisure hours, with a well planned recreation program.

## Is the Vitaphone a Menace to Musicians?

**R**ECENTLY we have heard a great deal about the Vitaphone. A friend of mine writes me from New York and says: "I have a very good position with the Vitaphone. The work is easy, pleasant and interesting, and it pays well, but it pains me to think that I am helping to 'can' music that will be released at some future time to the detriment of my fellow musicians. I am afraid that this instrument will be perfected to such an extent that it will replace many musicians."



WM. F. LUDWIG  
President, Ludwig & Ludwig

our ancestors were cave dwellers, and it was necessary to carry a club in the right hand, eat with the left, and fight for every meal.

I know just how my young friend feels because I have lived through it myself. Of course, not with the Vitaphone, but with the grand symphonic organ, the first one installed in Chicago about 1896 at the Cort Theatre. This organ was heralded as the equivalent of any 100 piece symphony orchestra, yet one man could operate it. It had violin, flute and horn stops; in fact the entire "family" of each section of the symphony orchestra, including a full line-up of percussion effects, was represented, and in addition to all this it imitated the human voice, either in solo or chorus. What more could be wished for from the standpoint of the management of that theatre?

This organ was given considerable publicity. I remember

*The author believes competent musicians need fear no evil from mechanical devices—"Inventions Never Interfere with Individual Talent."*

By WM. F. LUDWIG

ber very well one whole page in a Sunday paper was devoted to it, and I remember the discussions among musicians that followed, for it certainly did seem that this marvelous invention was going to put practically every musician out of work. In time other large theatres followed suit, and the smaller theatres of course had other inventions—electric player pianos that could even run without an operator, and to make them more complete for the so-called "nickel shows," these electric pianos were equipped with drums. Things did look gloomy and we were wondering when we would be handed our notices, those of us who were working. At that time I was not, but my father was fortunate enough to have a steady position. His salary up to just a few years previous had been \$12.00 a week for 14 shows, but the Union called a strike and forced it up to \$14.00. Of course, father was very much worried about the organ and the electric piano. He certainly did not want to lose such a good position and I was very much worried too.

But somehow or other, it seemed that no one was really starving. In fact, the old Park Theatre was torn down, a new and bigger one was built and the musicians started right up with \$18.00 a week. Salaries really seemed to be going up and musicians were more and more in demand. How odd that things should have worked that way! What was the reason for it? Does anyone ever analyze how such a change comes about with results entirely contrary to what we had expected? The most important factor was the whole page in the Sunday paper. This publicity for music interested just so many more people in music. They probably had never had any idea before that there was such a thing in existence as a 100 piece orchestra, which this Grand Organ was going to replace. Consequently, their curiosity sent them down to hear the so-called 100 piece orchestra. They wanted to hear it, and so did I once—but once was enough; it was for anybody. Oh yes, it was a good instrument, but it never replaced anyone.

I don't think it necessary now to dwell on the progress that music has made in the meantime. The grand organ is still with us—grander than ever. Take for example the latest creation in theatres—The Roxy in New York. They have three organs in one theatre, mind you. Do they replace any musicians? They certainly do

not, for that theatre has a 100 piece orchestra. Do the organs replace any singers? Not in the Roxy Theatre, for they have soloists and a large chorus as well. Has the organ ever replaced anyone anywhere very long? We know by actual experience that in each instance where an orchestra has been replaced by an organ, business fell off to such an extent that either the house closed its doors or hurriedly replaced the orchestra.

Now, why this demand for music? If you stop again to analyze it, it is simple enough. Music is simply a natural part of our everyday life. We need music as much as a bird needs its song, and it means as much to us. In fact, we cannot keep going without it. This world cannot make progress without music. Of course it must be remembered that music is both recreation and education, that without these no progress would be made, and any nation that eliminates music to any extent soon ceases to be a nation. The whole matter is really out of our control entirely; we cannot stop it. No invention has ever in any way interfered with individual talent, which after all is the vital thing. Can you imagine anyone with musical talent really being cast aside for some mechanical invention? This world is ever making progress and it is well that it is so. You may expect more inventions in the music line and yet the individual player will always be in demand. He should really feel that any mechanical device is a help to him because it employs the general idea of music and it proves to the public more and more what a benefit music is. Humanity looks for progress and demands not only the pleasure but the stimulus that music can give.

It is true that some musicians do complain, but it is not unreasonable to suppose that it may be their own fault. Music is an art and only those who are worthy have a right to expect the full benefits of it. The progressive musician who is able to keep up with the latest in music and with the latest instruments and equipment need have no fear whatever. Take for example the wonderful development that our modern jazz bands have shown. Anyone who is capable in that line has nothing to fear. The next step will be the bettering of military bands to the extent that jazz bands have improved. In fact, the demand for martial music will so far exceed the jazz band craze that there will be hardly any comparison. When you stop to think you will agree that the martial music of the brass band has a greater appeal to the majority of people than any other form of music. Why should any one worry about the vitaphone? Forget about it and go to work and you will not miss anything. The greatest musical progress is still before us, thanks to all of the musical instruments and to all musical inventions, including the Vitaphone.

## A Cornet Playing Pilgrim's Progress

BEYOND any question, boyhood associations and surroundings, particularly the closely intimate ones of home relationships, have a strong bearing upon the moulding of a man — the marking and making of his future career. Therefore, at this point of my autobiographical story it perhaps is as well to briefly outline my immediate family circle, for it had much to do with my career, with my love of band music as a boy, and from the very beginning when I entered this world placed me in a musical environment that played a large part in turning me to the musically artistic as a life profession.

My father was William Horatio Clarke, a celebrated organist, a writer, composer and genius, who could play almost every stringed and wind instrument. He was a very quiet man, yet nevertheless was full of fun, a fine entertainer, and very fond of his children. There were five boys in the family, I being the fourth, and as far back as I can remember our father used to play all kinds of games with us every night before we retired. Four of us were closely connected in so far as ages were concerned; the eldest being my senior by only five years, with the other two falling in between. So we all had good times together as youngsters, but with no thoughts in those earlier years of ever following music professionally.

### THE CLARKE FAMILY

As my brothers will be brought into this story occasionally (all of us growing up in the musical atmosphere created by our good father), and as perhaps pointing out how the playing together of us four brothers for our own amusement and fun in the early days was a factor in shaping my own career, I will make the readers acquainted with their individual identity.

The first son was Will, who later became a fine organist and pianist, but who did not make music a profession, as have the other three, and is now a successful business man. The second son, Edwin, started music with the violin and later took up the cornet, but completed the study of the violin and has been an orchestra leader for years. He was bandmaster of the Twenty-first Infantry of the Regular Army and served in Cuba throughout the Spanish-American war. Later on he played cornet in Sousa's band, and after giving up professional playing served for seven years as Mr. Sousa's general manager. The third son, Ernest, is a trombone player of note. He was solo trombonist in Patrick Sarsfield Gilmore's great aggregation up to the time of that famous bandmaster's death, and afterwards became associated with the late Victor Herbert. He entered into the orchestral field, and played in the New York Symphony Orchestra under Dr. Walter Damrosch for some fifteen years.

My father, although a really fine organist and pianist, as I have said before, never ceased to be a devoted student of these instruments, practising for hours daily. When only a mere child I used to be awakened in the early hours of every morning by hearing him practice such music as the Bach Fugues and other organ and piano compositions, all of high standard and classical nature. My father was so thorough in his study and work that he never was quite satisfied with himself, but was ever striving to become more perfect in his technic.

### CHILDHOOD DREAMS

My mind reverts to the childhood days when we moved from my birthplace (Woburn, Massachusetts) to Dayton, Ohio, my father having accepted a position in the latter city as church organist and music director of the public

Second of a Series of Autobiographical Sketches by

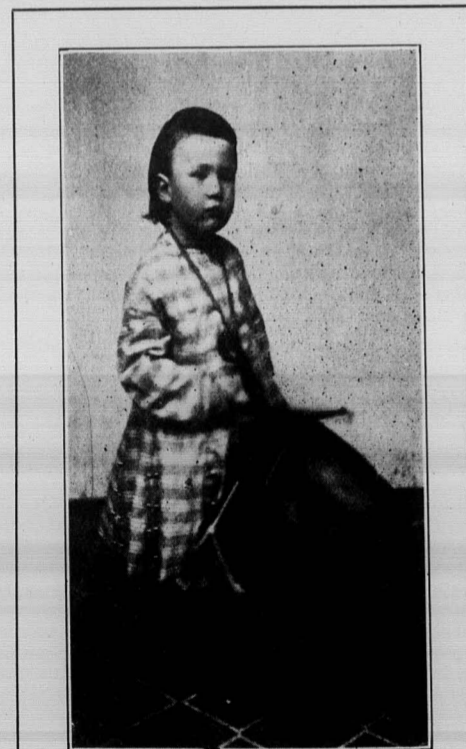
HERBERT L. CLARKE

Noted Bandmaster and Cornet Virtuoso

schools. I was then between four and five years of age, and having shown a taste for band music was provided with a drum as my first band instrument. I played fairly well for a kid — walking up and down the yard while drumming, humming tunes to its playing and imagining myself a whole band. Oh, how I did love a band of music! All my youthful dreams were filled with bands and uniforms!

It was about this time that our father became curious to learn how much musical talent we boys had, if any, and to try the thing out he purchased four small-sized violins for us. He began our teaching by showing us the proper way of holding the instrument, how to hold and use the bow and where to place the fingers; then he wrote some simple music in quartet form, giving each boy a part. Of course we were extremely awkward at first in trying to hold the violin correctly, while at the same time holding the bow in the proper manner to produce a musical tone. However, father was very patient with us and explained so thoroughly, yet simply, how to "make sounds" that we managed to play our parts together somehow and heard the results. It must have been pretty crude as music, but to me it sounded like a regular orchestra and I was proud of being able to take part in a real ensemble.

When the music was placed before me and the notes explained, what each one meant, and I was shown where and how to properly place the fingers to reproduce in tone the written notes — although it was the first time I had ever noticed written music, — its reading seemed to come quite naturally to me, for I at once grasped the sense of it. I was then only about five years old, and have read music ever since. It was only natural that, after we had rehearsed and could play his little composition,



FROM THE FAMILY ALBUM  
Indicating that Herbert Clarke evidenced musical inclinations when quite young. The picture was secured through the courtesy of Mr. Clarke's brother, Edwin Clarke, who is mentioned in this article.

father was quite proud to see his experiment prove fruitful.

This apparently trivial and seemingly unimportant part of these reminiscences may not be of any great interest to the readers, yet it has been introduced with a definite purpose in view—the accentuation of the value in environment and atmosphere when beginning with music. I wish to impress upon my colleagues the point that, having been brought up within the best of musical environments, perhaps I have had more and greater opportunities than the average boy. Father never would allow us to play harshly or at all coarsely (i. e., vulgarly); he taught us that music was an ART, not a TRADE, and being of an extremely sensitive nature himself he could not and would not endure "noise" in music.

### THE IMPORTANCE OF THOROUGHNESS

It was this strictness of musical atmosphere which was the foundation of my success later on. I never was permitted to let the slightest mistake pass uncorrected when practising, but was taught to correct and conquer even the most simple one immediately; while still but a child, I was instructed in *carefulness*: carefulness in holding the violin properly, in drawing the bow straight across the strings in order to produce a pure tone, and in placing the fingers correctly and firmly on the strings. It is astounding how many beginners on musical instruments are allowed to become careless, they themselves not realizing what it means or how much work will have to be undone and done over later on in life. To me this negligence in the case of a beginner in music is the same as that of a child who when beginning the study of the multiplication table is permitted to guess at results, such as two times two equals six, or seven times six equals sixteen, and so on. The very first "guess" should be corrected and reasons explained; the child should be made to understand *why* twice two equals four. I classify all uncorrected errors as "microbes" which, although invisible to the naked eye, are deadly — even more deadly than an animal as big as an elephant. One can run away or hide from or dodge an elephant, but not so with a microbe. These minute organisms multiply rapidly and in large numbers if not *immediately* driven out of the system.

That was the method of our father when instructing us boys in playing. He always was gentle; never harsh, but firm. He demonstrated exactly what he wanted us to do by playing it himself on the violin; showed us the artistic side of good, pure music, while making us realize that it was the same as the true sentiment in poetry and fine painting, thus constantly leading us to play in a refined manner as well as in an environment and atmosphere of music-refinement.

### THE BAND FEVER

I did nothing much in music for some years afterwards. I never disclosed talent at all approaching that of the "prodigy" in music, and as I grew into the boy of eight or ten years my pleasures consisted of baseball and other healthy out-of-door sports. However, my enthusiasm for bands and band music never diminished, and whenever one was heard playing I followed it. Many a mile have I walked beside a band, falling behind occasionally and then running ahead to catch up again, perfectly contented to keep it up all day long and never feeling tired until reaching home.

How many of my readers remember the Presidential Campaign of 1876? I recall the torchlight processions of both political parties

prior to the election; the bugle corps, fife and drum corps and bands of all kinds marching with and playing for hundreds of men — some carrying banners with campaign slogans; all bearing torches or wearing caps holding torches, and draped in multi-colored capes. I would lie awake nights listening to bands playing in the distance, then fall asleep and dream that I was a man playing with them. In that same year of 1876 we all visited the great Centennial Exposition at Philadelphia. We remained for several weeks, yet all that I can remember of that wonderful Fair are the bands which I heard.

In the meantime father had moved to Indianapolis, Indiana, to start in the manufacturing of church organs and to assume the position of organist at the Roberts Park Church, building the organ upon which he played for several years there. I began my schooling in Indianapolis, and brought to light a very bad habit of drumming on the desk with my fingers, for which I often was punished. However, I could not seem to check the habit and carried it home with me, to the sorrow of my parents who often scolded me in consequence.

It was a symptom of the band fever which I had had from a child, so it is no wonder that I drifted into band work later on in life, although against my parent's wishes. But, boys, I just felt it all through me, and know that there are many of you who feel exactly the same, yet don't quite know how to get it out of your system. I never dreamed of being a cornet player, then, but simply loved music in every form. It was not until many years afterwards that I really took an interest in my chosen instrument, and realized that by devoting enough time and thought and with proper practice I could become a good player of the cornet. At that time baseball occupied all my spare time, and I really was a good player, too. I got hurt along with the others, once breaking the third finger of my right hand. Of course, boy-fashion, I was rather proud of my accident and never told my mother of the injury, in consequence of which it never received proper attention and bothers me in my technic even today.

Father left Indianapolis in 1878 to accept a call as organist at the Tremont Temple in Boston, Massachusetts, and as usual we all

went with him, taking up the family residence in Somerville just outside of Boston. We lived there two years, and then came a fresh outbreak of the band fever, all because of my brother Edwin. He organized a little school orchestra of eight or ten boys which used to meet and rehearse weekly at the homes of the different members, and when Ed's turn came to have the orchestra at our home I was allowed to remain up later than usual and listen to it play. I was proud of Ed because he was the leader and played the violin, but that did not help to check the fever.

Later on Ed purchased a cornet, took a few lessons, and shortly afterwards joined the Somerville Brass Band. His teacher, Mr. Boardman, was the bandmaster, and took quite an interest in Ed and his work. Well! perhaps now I was not doubly proud of my brother, and especially so when he was in full uniform! On the very first parade he made with the band I marched along beside him over the entire route, gratuitously informing the public that: "This is my BROTHER playing the cornet!" (To be Continued)

## The Music of Finance

IF some visionary with prophetic powers had ventured to predict a few years ago that in the near future a great financial institution would sponsor the sending out of the best in music to homes within a three-hundred-mile circle of its location, the predicting one would have been regarded as an impractical idealist. Yet that very thing has happened, and during the past several months the Union Trust Company of Detroit, Michigan, has sponsored financially the broadcasting of the Sunday afternoon concerts given by the magnificent Detroit Symphony Orchestra.

There can be no question in one's mind but what these concerts have brought joy and happiness to countless thousands, yet owing to the somewhat conspicuous lack of support to musical ventures that has characterized financial houses in the past, one naturally feels like asking, "Why this change of attitude and how can the Union Trust Company hope to gain any financial benefit from it?" It was with these thoughts in mind that we approached the Union Trust Company and asked its officials for the reasons that had prompted them to transmit some of their gold coins into such glorious pulsations of musical harmonies. We obtained an interesting response and, incidentally, gained a considerable amount of information regarding this progressive institution.

Commencing its existence thirty-six years ago as the first trust company in the city of Detroit, this concern has grown from small beginnings to its present large proportions, with more than a thousand employees and a new forty-story building now under construction, the present one being too small to house the institution's growing family and ever-increasing activities.

It is only within recent years that financial houses have actively entered the advertising field. For a very long time banks and bankers had considered advertising as undignified, and contented themselves with publishing from time to time their capital and resources, with perhaps a picture of their building thrown in for good measure, and these thrilling (?) presentations formed the extent of their advertising appeals to the public. The Union Trust Company of Detroit was among the first of the financial houses to appreciate the power of advertising and to see the necessity of informing the public regarding the institution's services.

This story of the linking of business and humanity through the medium of music will have added significance if you have read on the preceding pages of the launching of a state song by a great newspaper, and a prosperous city's recognition of the importance of music making as a recreational as well as cultural and educational activity for its citizens. Read and re-read these articles and write your own editorial.

It early was found that, as a whole, the public labored under the impression that a trust company served only the dead, and that a trust company could be of service to the quick as well as the dead was a far from appreciated fact in the minds of the people in general.

Convinced of the wisdom and necessity of an informative campaign — by full-page advertisements appearing regularly in the Detroit papers, through outdoor bulletin boards, by direct mail and other means, this progressive concern told how time, energy and money could be saved by those who used its services. But that was only a part of the program; the company was ever in the foreground when any civic matter of consequence to the community that it served was being promoted.

The Detroit Company was one of the first to recognize the tremendous waste of life insurance funds which existed because of the payment of death claims in cash, and perhaps it has done more to spread the idea of the conserving of such funds by the use of the insurance trust than any other financial institution in America. Through these activities there has been built up by the company a large amount of that intangible yet success-producing public attitude known as good will. The Union Trust Company of Detroit soon became known far and wide as an up-to-date, progressive financial institution; it grew with rapidity, its service expanded, and it became a sort of department store of finance.

When the possibility of utilizing radio broadcasting in its publicity program was taken under consideration, then was visioned before the company one of the greatest opportunities for serving the public that ever had come its way. The air was full of jazz, and many people were becoming surfeited with an overfeeding of this particular form of musical diet. The company realized that if it could but place on the air the music of the great masters superbly rendered, a crying need of the times would be filled. The Detroit Symphony Orchestra was approached on the matter, and agreed to per-

mit the broadcasting of the Sunday afternoon concerts if the Union Trust Company would help support the musical organization financially in return. This was felt to be essential for, as subsequently proved to be the case, it was expected that the broadcasting of the concerts would result in diminished box-office receipts.

The good judgment of the Union Trust Company was vindicated immediately after the first concert by the flood of expressions in glowing appreciation received from all sections of the territory that had been served through the radio, and even from farther afield. These letters continued to flow steadily in during the entire series of concerts, and even after the season had closed a great number of persons wrote and expressed in superlative terms their delight with the whole series. Good will of the highest type was expressed in all these missives — coming from all sorts of people, but noticeably from the educated, professional and business classes.

As to how the Union Trust Company may expect to profit from this service, it is necessary only to state that in the future the company's advertising is much more likely to be read as the result of the outpouring of good will that obtained through the concerts. Previous to the concerts, while the name of the Trust Company may have been known to hosts of the listeners, its *service* may yet have remained unknown; but with the glorious strains from the great orchestra still ringing in their ears, the advertising messages of the Union Trust Company of Detroit took on a new and greater significance. They were read with interest and avidity, and thus were more likely to be acted upon.

Perhaps the most vitally interesting development that we in this age are witnessing, is that so many business concerns are coming forward as never before to promote and support the things which really make life worth living, such as music for one, while in the literary field some of the most beautiful specimens of the printers' art are being produced and sent out by commercial houses. That this development will lead to an ever-increasing public interest in the higher and better things of life is the consummation to which we are all looking forward with larger hopes, and assuredly good music is one of the highest and best things that life has to offer!

## The Group Method Applied to Piano Instruction

THAT CLASS instruction for piano students, especially in the more elementary grades, is rapidly gaining in popularity is attested by the large number of private teachers and schools of music that are adopting the plan, in whole or in part. This popularity is not the type that accompanies a fad, for the class plan is well past the fad stage, and I doubt that the "fadists" ever gave it much thought; but it has had a steady and sure growth among the more serious-minded musicians and teachers for the past several years and quite recently has been generally discussed as an educational feature for private and public schools alike. A plan of class instrumental instruction has been in operation in a few of our city and town schools for a number of years, and the success of the experiment is most gratifying, but as yet no general standards of instruction have been established, and no means have been provided for the average Supervisor to receive training for such a course.

Even those who have equipped themselves for teaching piano privately are more than a little at sea as to the best method of procedure, when confronted with the task of establishing a course of class piano instruction throughout their school system — unless they are fortunate enough to have had several years of successful experience in private teaching. It is the purpose of these articles to offer general suggestions for the teaching of piano, class organization plans, and methods of class instruction, etc., which will prove of value to the Music Supervisor at large, and which may form a basis of standardization of the work.

There are two main reasons for the immediate popularity of the class plan of piano study: In the first place, it enables the teacher to give to several students at one time the great amount of instruction which is essential to all students within the same classification. This saves time for the teacher, enables him to give more thought to the plan of offering the instruction, and in general is more interesting to the pupils. On the other hand, the pupil not only catches inspiration from the work of others, but hears more music than he or she is working on.

I think the most successful plan for regular music instruction is the class work in connection with private or semi-private lessons. If all matters pertaining to general instruction, as well as memory playing, appreciation work, etc., are left for the class, more specific work can be given in the private lesson, and I find it a splendid idea to divide the private hour between two students of about the same degree of advancement. One may do some note study, sight-reading, scale study, etc., while the other is receiving instruction at the piano, or when this is finished, may receive a great deal of benefit from listening to the other's lesson. This plan is not possible in many public school systems, although some city schools are working toward this by establishing Saturday conservatories and inviting established teachers of piano to conduct such work. However, as most schools, in the beginning, at least, will not find this plan feasible this article is on the basis of the class lesson alone.

### PURPOSE OF CLASS INSTRUCTION

The class piano lesson in the public school should not conflict in any manner with the instruction students receive from private teachers outside, nor is it intended that it should. Nor should the purpose be to develop virtuosi; but rather to give a broad foundation for musical education which will be of material benefit to all who wish to take up the study of other instruments as well as the piano, and

### The Aims and Possibilities of the Piano Class Plan

By JUDSON ELDRIDGE

should go hand in hand with any such work a student may be taking in private. An attempt, under the present conditions, to do work too highly specialized would establish false ideals and would be disastrous from every angle. The virtuoso work should be left to the artist teacher who has had years of training preparing him for specialized work, coupled with years of successful experience.

But well organized courses in the public schools will do a vast amount of good in preparing the way for specialized work later, in discovering new talent, and in giving to students interested in other branches of work a broad cultural foundation which is not possible through regular channels. Placing the music thus within the reach of the masses will raise the standards of music study throughout the country to a level, within a short period of time, not possible by any other means over a much greater period of time. It will also form a basis for unifying private instruction and in this way will be of great assistance to the private teacher.

The private teacher will also receive very material benefit from such courses offered in the public schools because hundreds will be interested in instrumental music where only tens have been interested before; and such pupils will come to the private teacher eventually for more specialized work with a developed taste for a high standard of work and with a good foundation over the most trying time of a music pupil's career. According to our present standards of private instruction the vast majority of pupils do not last through the rudimentary stages and many more do not get beyond the third or fourth grades in music. This condition would be almost entirely overcome within a few years by the general use of class piano systems in public schools. There is also an opportunity for the private teacher in every small town, as well as in the larger ones, to work hand in hand with the music supervisor and bring to the masses of pupils the benefit of his specialized training and experience coupled with another phase of specialized training and mass experience of the supervisor, which is highly beneficial to all concerned.

### CLASSIFYING AND GROUPING OF PUPILS

In most schools, and especially in high schools, the music courses can not be started until the classes in regular school subjects have been organized and all conflicts adjusted. This gives the teacher of the piano classes an opportunity, before the classes assemble, to gather information concerning some of the material with which he will work. Throughout the school he should divide his classes into two main groups — those without previous training and those who have had or are taking outside work. In the lower grades, working with children seven or eight years old, this plan need not be adhered to closely, if not consistent with the school program, for the elementary work given the absolutely untrained pupil will be beneficial to the others and the difference between the two classes is not so marked, except in individual instances.

The pupils of the school should be divided into four general sections, viz.: ages six to eight (mind age should be taken into account), which we will call class A; ages nine to twelve, class B; the Junior High School, class C, with

an additional class or so for those pupils who have had two years or more of previous training; and the Senior High School, with the additional groups for pupils with previous training, class D. Pupils should be admitted to these advance classes upon examination or through promotion from the other divisions, the examination to be based upon general musical knowledge as much as on playing ability.

Whether credit is given for the course or not each pupil should be given a monthly time card, with divisions for the days as well as the weeks. A definite number of hours of home practice must be required for creditable work and there should be a place for recording this upon the time card, as well as a place for recording the number of times a piece or exercise is practiced. There are times when, if the pupil is compelled to practice a given length of time, he will spend the time drumming through the easy spots with no general progress; while on the other hand, if he has to practice as exercises certain difficult places a definite number of times each day in addition, the general progress will be much better.

It is probable that no special school credit will be given to classes A, 2-A, B or 2-B, but in both Junior and Senior High Schools, where time cards show six hours work or more per week in addition to the class work, a fair amount of credit should be allowed, and if the pupil is taking music privately and can show an equal amount of work, or more, double credit should be allowed, if the school work is satisfactorily done. Also, the outside study may substitute for the school work with a proper recording of grades, studies, etc., by the private teacher and filed with the supervisor.

### PRE-HIGH SCHOOL WORK—CLASS A

Since the earliest days of music teaching there have been "methods," some fixed and others elastic, and all have accomplished something with the masses and much with certain individuals. Some stress one point and some another, but they all eventually arrive somewhere, and are in general much alike in the end. Some authorities develop the physical playing machine first and play afterwards. I do not advise this, especially for the work at hand, for purely technical exercises are uninteresting to the young child in particular and a pleasing little melody will do the same work and give him something to play into the bargain. Some methods of instruction advocate placing the child at a table where he is taught to raise the fingers as high as possible and lower them. In fact this course was pretty general in this country during the past generation, but fortunately it is dying out.

The subject of hand position has occupied a great deal of attention for some time. There is no set hand position which is suited to all playing. While clumsy habits should not be allowed to form, and they can be guarded against by care and observation on the part of the teacher, I think it best not to mention hand position. A child will play naturally and easily if allowed to do so provided he is given the proper material and it is presented to him in a logical manner.

### TEACHING PIANO MUSIC BY ROTE

The first work of the Supervisor is to teach a song by rote, and there are many excellent reasons for doing so which may be found in any of the public school courses of vocal music. I deem it advisable to teach the first piano music by rote and to proceed directly into it without preliminary exercises.

The material selected for use should be contrapuntal in character rather than harmonic and should contain similar work for both hands. One of the most important features of the work is the selection of suitable material for the first few lessons. I do not like pieces with a melody for one hand and chords or broken chords for the other, especially for young children, for this causes a stiffening of the muscles of the wrists and hands and in addition establishes the wrong ideal in the mind of the child. My experience has led me to believe that much better co-ordination can be established by using the melodic type with similar work for both hands. However, I do not like whole note melodies with the hands in unison, for this is carrying simplicity too far, and I consider the whole note or half note melodies which are to be played with the right hand alone while the teacher plays the accompaniment in the lower register, or vice versa, to be detrimental rather than helpful. I prefer a melody with a phrase for one hand which is repeated for the other, etc., with perhaps only a suggestion of the hands coming together, for the first piece, and from this it is very easy to lead into more condensed contrapuntal work.

In this article it will be impossible to give detailed information for each lesson, but I believe a full description of the first lesson should be given, together with a brief summary of the things that can be accomplished.

### GIVING THE FIRST LESSON

Before playing the first melody for the children you should play it several times alone to test your ability to play it in the same manner each time — with the same time rate, accents, etc. It is exceedingly important that you do so, for changes in these small things bring confusion to the children, and carelessness on your part is disastrous. Do not play the melody while standing in front of the keyboard, for you will be sure to have stiffness in your hands and fingers if you do, but seat yourself, thoroughly relax, and play with weight touch.

Play your first melody three times and then ask the children to hum it with you, or sing it on a single syllable. After thus hearing the piece the children should see you play it and for this work they should be lined up around the piano. Play only the first phrase and ask the first child to play it. You will probably have to place his fingers on the right keys. Run through the entire class in this manner, allowing each child to play the phrase two or three times, being sure that the rhythm and note spacing, or time, are accurate, and that each child is relaxed. It is not necessary to mention these things to children, in fact I consider it best not to do so for the present, and neither do I consider it necessary to call attention to the names of the keys used. In case of inaccuracy in time, rhythm, fingering, etc., play the phrase again for the child having the difficulty. Some will grasp it the first time they try the phrase while others may have to play it five or six times. I should not allow more than three quarters of a minute to each pupil and sometimes a half minute is sufficient.

After all have played and the class is seated, ask if any one noticed the location of the first note. They will all think they did, and you may call for several, one at a time, to come to the piano and play the first note, asking those at their seats if it sounded right. After this has been done successfully call for the location of the last note. You may call attention to the fact that the first note is the one just below the two-black-key group for example, and the last one just below the three-black-key-group. Allow the pupils to come to the piano to locate these black-key groups and call attention to the fact that you are using the groups just above the name on the piano, or the keyhole.

As you play the second phrase for the class call attention to the fact that you are using the same notes but are playing them with the left hand this time. If the preparation on the first phrase is well done you can run through the second one in a very short time, and in similar manner complete the composition.

## Some Thoughts from the Viewpoint of the Grade School Supervisor

Suggestions and Constructive Ideas Based on the Experience of a Successful Instrumental Music Instructor

By EDWIN C. KNUTZEN

I FEEL that music publishers could cooperate with us in our school work by publishing music of such classic and standard composers as Beethoven, Mozart, Grieg and others, so arranged that the average grade school orchestras can play and enjoy them. We need more music of the better type in playable form for children, particularly that of the masters, and in this respect not only the names and the works of the composers should be made to stand out in the child's mind, but the composing characteristics and style of each writer. When they are formed in early childhood these impressions and associations will remain fixed throughout all their lives. With the children we need to emphasize music from the cultural standpoint, and one medium through which this can be well accomplished is by acquainting them with good music from the masters.

I would suggest that publishers issue arrangements of the music of the master composers for string quartets that are simple enough for use by a grade ensemble, this likewise to apply to cornet and mixed brass quartets. I also suggest that orchestral accompaniments for various instruments (such as violin, piano, cornet, trombone, flute, cello and xylophone) be so simplified in arrangement that grade school orchestras (especially those where the players are selected) can handle them. With an efficient director this can be done, and it is excellent training for the individual members of orchestras to earn the art of accompanying.

As regards instruments, without using their

names local dealers could send a representative to make the rounds of the various grade schools and show the children the different kinds of instruments in groups (the string, wood-wind and brass-wind choirs, and the percussion), explaining the characteristics and use of each instrument, with its method of manipulation, and then quote the range of prices of each. I would suggest that this be done in the fourth grade, though the third would be even better. The thing is to start the children thinking about the instruments; interest them, and it won't be long before many of them are taking lessons.

Before the child has reached the point where he actually begins his lessons, however, the director should make himself useful by encouraging the taking up of the less commonly played instruments — say the clarinet, trombone, flute, horn, cello, viola or xylophone — in order to try and secure a better balance of parts in the orchestra. The violin and piano are so commonly played, the drum and cornet quite a bit so, too, that the playing of these other instruments should be encouraged. As to securing instruments, dealers should be willing to accord pupils the privilege of obtaining them on the long-time purchasing plan, a small amount down and the balance spread over a period of time to suit the buyer, allowing it to be paid off just as one would with a house, an automobile, or furniture, *et cetera*.

Be sure that you have the composition thoroughly analyzed ahead of time so that you are entirely clear as to the phrase units and the way they are used. I advise the use of pieces in duple measure for the first two lessons, at least, which may be followed by triple measure, and I would not use quadruple measure before the close of the first month. (This work is on the basis of two lessons each week.)

The eighth lesson at the end of the fourth week should be devoted to a review of the month's pieces. While there may not be time for each child to play all of the pieces, most of the work can be covered. This should be in the nature of a class recital and extra credit should be given to those who do superior work.

Should the playing of the children's pieces not use all of the time, you can use what is left to good advantage by playing a number or two for the class. Talk about each composition before playing it. Pieces suitable for this may be found in *Album for the Young* or in *Scenes from Childhood* by Schumann.

During the first month each child will have learned to play four pieces of sixteen measures in length. By learning the names of the notes of the pieces they will have laid the foundation for correct memory work. They will have had rhythmic ear-training study in two-part and three-part measure, and their staff drill will have covered two octaves from C on the second space in the bass clef to C on the third space in the treble clef. They will also be able to play the scale of C one octave with both hands in unison.

In many of our older courses of piano instruction finger dexterity was considered of first importance, sight work came next but was not given much attention beyond the confines of the material at hand, and as a general thing there was no ear-training, in fact it was thought harmful by many teachers. I believe in ear-training first, a special course in sight-reading and the mechanical features of the music second, and only enough finger exercise drill to round out the technic.

I also think that the magazines could cooperate by publishing from time to time the programs rendered at concerts, together with short accounts of same. Pictures of representative orchestras and bands should be inserted off and on in these publications to stimulate among the children an interest in the various instruments, and arouse desire for the pursuance of the study of some one of them.

For the first time here, this year the kindergarten teachers in Seattle schools have brought their little "tots" to hear the orchestra rehearsals. If chairs were not on hand the little folks would invariably "squat" in Indian fashion on the floor, near enough to the orchestra so that they might hear well, and also be able to watch the manipulation of the various instruments. They indeed made a very interesting group as they sat listening with mouths wide open, and either shaking their heads or clapping their little hands to the rhythm of the selections.

The writer of this article endeavored to test their interest by asking them a few questions — such as: "Did you enjoy it?" To this query they always replied, "Yes." When asked if they would like to learn and play some instrument and which one, they would yell "yes," and then indeed the writer would have to keep both of his ears wide open because all of them were trying to tell at the same time what instrument they would best like to play. The question as to whether they would like to come again and listen, always brought a vociferous reply of "Yes." Before leaving, the writer would ask them to try and give the correct



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#### Kramer, A. Walter

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names of the different instruments as these were held up for inspection before them. Several of them knew the names of such instruments as the trombone, clarinet, cornet, flute and cello.

It is the writer's intention to further this phase of music work until all grade schools where we have orchestras will send their kindergarten pupils (or first grade where there is no kindergarten) to hear the school orchestras several times during the year. The idea is to get the children interested in this particular form of musical development at as early an age as possible, set them thinking and talking about it and then start them on their lessons.

Little kindergarten orchestras (or rather, bands) already have sprung up in a number of schools as a result of the beginning of this work of extension. These ensembles have their little rehearsals under the direction of their individual teacher, who generally presides at the piano, the little ones bringing their small drums, horns, triangles and all sorts of noise-makers. Some time ago I was invited to attend one of these kindergarten rehearsals, and gladly accepted the invitation. After finishing my own rehearsal, I rushed into the kindergarten room and found about thirty little players busily at work playing a march. At the request of the teacher I gave a few suggestions about improving the work, and had started for the door when with one accord the children all yelled, "Come again, Mr. Knutzen." To this I replied heartily, "Yes, I will be glad to."

*Eau Claire, Wis.*—The State Theatre Orchestra, under the direction of M. J. Degelman, gave an interesting presentation of *Sam the Old Accordion Man*. "Mike" himself vocalized one chorus and "Obbie" Erickson appeared as "Sam" with his Piano Accordion and took down the house. Besides novelty presentations the State Theatre Orchestra accompanies the highest type of picture programs and vaudeville. They are recipients of endless praise from performers and the Finkelstein & Rubin management is justly proud of their orchestra.

Sharing honors with the State Theatre Orchestra, Oliver Erickson presides at the Wurlitzer Organ. His keen sense of humor and versatility make him a popular idol in the hearts of those who appreciate eccentric jazz music. "Obbie" also "puts over" a set of song slides every week.

The Smith Unit Organ at the Wisconsin Theatre, another F. & R. house, is played by Jack Pingel. For many years Mr. Pingel was playing pictures in Rockford, Ill. After a few years on the road in dance orchestras he came back to his first love and has them laughing and singing at the slide presentation every week.

The Gillette Rubber Co., WTAQ Broadcasting Orchestra, under the direction of Herman Helbig, is conceded to be one of the foremost musical organizations of the city. They broadcast every day and their programs are so arranged as to please every class of people. One of their recent novelties, called a "Solo Program" brought forth much favorable comment. If you would hear them, just tune in on 254 meters and you will not move the dials till they sign off. —J. X. P.

*Houston, Texas.*—During the past season when so many band and orchestra contests have engaged the interested attention of the public certainly not the least important was that held in Houston, Texas, in the earlier part of the season, known as the Harris County Band and Orchestra Contest.

All bands and orchestras of Harris County were eligible and the contest itself provided for four classes of entries, Classes A and B in the band contest and Classes A and B in the orchestra contest. Class B in each group was composed of junior organizations. There were a large number of entries and the final contest and concert was witnessed by more than 2000 people.

The Rice Institute Band, directed by Lee Chatham won first place in Class A for the bands, and the Houston Symphonic Club was successful in winning first honors in Class A of the orchestra contest.

The contest and concert program included massed band and orchestra ensembles directed respectively by Warrant Officer Otto Majewski, bandmaster 33rd Infantry Band, Fort Sam Houston, and Lloyd C. Finlay, leader Majestic Theatre Orchestra. One of the outstanding numbers on the final program was the playing of the *National Emblem March* by the massed band.

Cliff Drescher's Saxophone Band appeared on this final program with a special number. A picture of the massed band appears in another part of the magazine.

## Stunts and Novelties for the Theatre Organ

EDITOR'S NOTE: The following excerpt from Mr. Lloyd G. del Castillo's *Photoplay Organist and Pianist* of February, 1924 is reprinted by request of a number of readers who have been unable to secure copies of the magazine in which it appeared as the issue is entirely out of print. Judging from the number of these inquiries the article is of sufficient value to warrant reprinting at this time. Mr. del Castillo will resume his monthly articles in October, following a brief respite from this duty while devoting his entire time to his new organ school in Boston, which since its opening has enjoyed a capacity enrollment.

A QUERY often heard is: "What are some of the stunts, novelties, call them what you will, that the big organists use to delight their audiences with, and which consequently have a tendency to cause a bulge in the pay check?" The writer has in mind not only the novelty solos, but also the tricks that are used in interpreting cartoons and comedies, which is obviously a pretty large order to be filled in a few paragraphs. So far as effects generally go, there is little but experience and practice that can point the way, although some of the books that have been published on theatre organ work attempt to show the mechanics of the different imitations, particularly the sounds of animals and birds. It is rather an exhaustive treatise to attempt to cover in so short an article as this, but if I find that readers are interested I will attempt to make a list at a later date. The Boston Music Company publishes a booklet by Edith Lang and George West called *Musical Accompaniment to Motion Pictures* that gives a partial list of these effects.

Novelty solos, however, I can cover pretty thoroughly in a few lines. The situation, so far as it affects the small town organist, is not as complicated as in the larger cities, as he has no orchestra to compete with. Thus for solo work he has available all the orchestral overtures and stock solos that the metropolitan organist cannot use. He is therefore able to cultivate poise and gain showmanship and experience by giving his audience all the tried and true favorites from *William Tell* to *The Evolution of Dixie* before he begins to experiment with the trick stuff at all. Of course, the backbone of the latter is slides. At the risk of offending the cultured ladies, gentlemen, and children upon whom, in the last analysis, I am dependent for my bread, butter and beer, I am sadly compelled to state that the average motion picture patron is little better than a moron. Therefore it is incumbent upon the organist who would entertain him to give him funny pictures or a simple story in monosyllabic English for him to fasten his elemental mind on.

Solos with slides mean that the organist must now call upon the popular music publisher for assistance. In many theatres it is probable that the illustrated verse and chorus slides will be sufficient, particularly if the audience can be induced to "join in the chorus, everybody"; but if these are not enough, several firms, notably Shapiro, Bernstein & Co., 47th and Broadway; Leo Feist, Inc., Feist Bldg., and Ager, Yellen and Bornstein, 1595 Broadway, all of New York City, put out what they call special organists' versions with parody choruses and catch lines interpolating other tunes, which make a very successful stunt.

Aside from these, slide novelties consist principally of two classes—demonstration numbers which are composed mainly of imitations and effects, and the story form, which is a matter of concocting a simple yarn strung together with a few effects and imitations thrown in. To give an illustration, consider one of the commonest forms, called "The Memory Test," which would run something like this: "How many of you still remember the popular tunes of past years? You lonesome swains, for instance, should be saddened by the strains of— (play chorus of *My Sweetie Went Away*). Now, if you're really lonesome, this one should suit you—(I *Love Me*). If you feel as though I had been playing until—(Three o'Clock in the Morning)—have patience, for—(Morning Will Come), and so forth, and so forth, ad nauseam. Naturally, it takes experience and ingenuity

to write these numbers month after month. Most of the best known men, such as Minor, Murtagh, Barrie, Crawford, Geis, and so on, write their own, but it is also possible to buy or rent such slides from any one of several firms who are making a business of catering to this demand, generally renting them for ten or fifteen dollars a week, the price varying with the size and standing of the theatre. Around New York there are at least three firms making these slide numbers regularly. The Merit Slide Co., 230 Hurst Building, Buffalo, N. Y., makes very good numbers, and two others doing the same thing are the Standard Slide Corporation, 209 West 48th St., New York City, and M. S. Bush, 52 West Chippewa St., Buffalo, N. Y.

The straight numbers can also be dressed up with slides and special effects to make them more effective. To give a few instances. *William Tell* takes kindly to special storm and light effects, the *Anvil Chorus* needs a couple of lusty friends of the organist hammering anvils off stage with the electricians supplying the light flashes, *The Evolution of Dixie* needs slides telling the different periods. Musical comedy or operatic selections are improved with slides announcing the titles of the different numbers. In a *Clock Store* or *In the Bird Store* needs off-stage assistance with bells and bird whistles respectively, and so on. Effective numbers can be staged with organ accompaniment to Victrola or Ampico solos, which the local music dealer will furnish for the benefit of the advertising he gets. A favorite "solo" is to take a tune and remodel it as different composers might have written it, or as it would be played in different countries or different periods. As you do this sort of thing assuredly new ideas will keep coming to you. I advise anyone intending to go into this sort of thing to use the special versions sent out by the popular song publishers and to get some of the rented numbers, familiarity with which will constitute a course of instruction in how to make them. As I said in the discussion referred to, the original novelties are of two kinds, the demonstration form and the story form. In the former, imitations and effects predominate; in the latter, they are usually a valuable accessory. So, after having learned the tricks of writing such numbers by observing the way these slides are made, the wise thing to do is to experiment on your organ and find out just what imitations can be effectively interpolated. Inasmuch as I have been taken up on my rash promise to cover these effects if readers were interested, I append a short list of the more common ones. I frankly admit that my esthetic formula for producing one of these artistic masterpieces is to select a bunch of these effects, throw in a few topical songs for good measure, and mix them up in a simple story.

#### IMITATIONS

*Male Quartet:* Bass or Baritone solo: Vox Humana (effective only on unit organs where the stop is voiced with such effects in view).

*Conceit:* Vox Humana again, with flat of hand; in lower register for male voice; upper register for female voice.

*Bag-pipes:* Reeds and strings, empty fifth with grace note in left hand, finish with descending chromatics, closing swells at same time, to imitate bag emptying of wind.

*Hand-organ:* Gross Flute, Tibia, or Stopped Diapason, no tremulant; "Wearing of the Green" or "Irish Washerwoman" with sour notes (augment the triad in left hand).

*Storm:* Thunder with Tympani or chromatic rumble with 16-foot Open Diapason; as storm mounts, add 16-foot Tuba; wind, with fast glissandos; rain, with Keen Strings, flat of hand on lower register; for height of storm, of course, full organ with Crash Cymbal roll (or trill if you have Crash Cymbal on pedal).

*Music Box:* Bells in upper register with Castanet roll for mechanism.

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*Train leaving:* Several strokes of fire gong, descending slaps with flat of hand on lower register, full 8-foot Snare Drum, starting slowly with swells open, accelerating to fast strokes at bottom of keyboard while closing shutters; end with soft whistle.

*Whistle:* Augmented triad with second added; upper register, with flutes predominating for train, lower register, with reeds predominating for boat.

Bird and animal imitations will, of course, vary on different organs and can all be worked out individually with a little patience and observation, although many of them are not effective without the Kinura. In fact, I do not think stunts in general can be performed on a straight organ unless the specifications are drawn with a wealth of traps, keen strings and reeds characteristic of the unit theatre organ. I should be much interested to hear from readers on this point, particularly those who have tried to use effects on straight organs. It should be added that, when used in pictures the effects do not need to be as accurate, as they need only suggest the noise, synchronizing with the screen action in order to convey the intended impression.

#### IDENTIFICATION OF MUSICAL IDIOMS

I promised to go more exhaustively into the mechanical technique of cuing, the basis of which is the pigeon-holing of musical types for facile identification with their dramatic counterpart on the screen. In a recent issue I suggested that the easiest way to handle this music for practical use was to divide it into folders, which in my own case numbered eleven, as follows: (1) Light, (2) Quiet, (3) Light Active, (4) Heavy, (5) Gruesome and Grotesque, (6) Martial, (7) Racial, (8) Popular Selections, (9) Popular Music, (10) Suites, (11) Overtures, Solo numbers, and Operatic Selections. At that time I went more into detail as to these classifications, and mentioned a few minor subdivisions of popular music. In practice, 10 and 11 are too extensive to keep in folders, but are kept separate on shelves. These simple divisions are accurate enough for efficient handling on the part of the organist, but they do not begin to indicate the more subtle characterizations.

I submit below a simple list, which excluding the racial divisions which are obvious to anyone, numbers twenty-four types. I think it will meet the strain of fitting practically any situation. As I stated in a past issue, I do not think it worth while to prepare an index along these lines, except for the practice of accustoming oneself to cataloging these types mentally, and learning to recognize them. With each subdivision I have coupled one representative number for comparison and identification.

- I. LIGHT
  - Active. *Al Fresco* (Herbert)
  - Neutral. *Laces and Graces* (Bratton)
  - Pastoral. *In Arcady*, No. 2 (Nevin)
  - Whimsical. *Carnaval Venetien*, No. 1 (Burgmein)
  - Juvenile. *Danny and His Hobby Horse* (Pryor)
- II. QUIET
  - Sentimental. *Melody in F*. (Rubinstein)
  - Subdued. *Tramerci* (Schumann)
  - Pastoral. *In Arcady*, No. 1 (Nevin)
  - Plaintive. *Chanson Triste* (Tschaiakowsky)
- III. EMOTIONAL
  - Subdued. *Eb Romanes* (Rubinstein)
  - Light. *Legende* (Friml)
  - Masculine. *Sigurd Jorsalfar*, No. 1 (Grieg)
  - Heavy. *Caratina* (Bohm)
- IV. SPECIAL
  - Hurry. *The Swallows* (Klein)
  - Agitato. *Oreste*, No. 2 (Bendix)
  - Furioso. *Scotch Poem* (MacDowell)
  - Mysterioso. *Adagio Cantabile* (middle section) (Strauss)
  - Gruesome. *Sigurd Jorsalfar*, No. 2 (Grieg)
  - Grotesque. *Polato Bug's Parade* (Cobb)
  - Martial. *Wedding of the Rose* (Jesse)
  - Classical. *Mivius* (Paderewski)
  - Religious. *Angelus* (Massenet)
  - Light Water. *Murmuring Zephyrs* (Jensen)
  - Heavy Water. *Rustle of Spring* (Sinding)
- V. RACIAL
 

Irish, Scotch, Spanish, Italian, Russian, Oriental, Indian, and so forth.

## From the Notebook of a Strolling Musician

By **ARTHUR H. RACKETT**

*The Eleventh of a Series of Reminiscences from a Long, Colorful Music Career, Continuing from the June Issue the Author's Narration of Events and Experiences During the Late Sixties.*



Mr. and Mrs. Rackett in London in 1902 with Their Famous Comedy Singing Dog.

LEAVING New Orleans, and moving northwards to fulfill our latest contract, the fall of 1887 found the Rackett family ensemble in Cleveland, Ohio, playing at the opening show of the New Columbia Theatre. The attraction selected to open this new place of amusement was the marvelous Hanlons—actor-acrobats, gymnasts and Harlequins extraordinary and fantastic. The Columbia played only the first-class attractions of the day, and it was at this house where later and for the first time I played for the charming Minnie Maddern (she afterwards became Mrs. Harrison Grey Fiske) in her production of *Caprice*. It was indeed some change from Louisiana (the State of lagoons and lazy lassitude) to Ohio (the horse-chestnut State); a change from the southern, sort of *dolce far niente* manner of living in New Orleans with its all-night lights, to the northern and more energetic life of Cleveland—playing for the biggest musical-spectacular show ever staged at that time, and (from the musicians' working point of view at least) one of the hardest and most exacting positions.

It was on this opening occasion, and through what might not erroneously be called "a song without notes," that we had a lively little tilt with one of the members of a team in an "All-Star Variety Show" that came from Boston's old Howard Atheneum Theatre. Everything went along smoothly up to the time when Lester and Williams (the team in question, and noted as singing parodists) decided to try out a new parody song done in black-face, and then came their racket with the Racketts. Williams (who couldn't sing a note) talked the lines while Lester sang them. The song was about half-way through when the singing broke down and stopped, but apparently oblivious to everything but himself the "talking" kept going right on all alone. Although without the least intention of creating fun, it was funny; the audience laughed, and so did we of the little "Big Six" orchestra that was accompanying the song parody. Williams came down to earth and gave a little more "talk," this time directed to the audience personally, and explained the reason of the slump by saying: "We cannot finish our song; the orchestra is rotten!" He then walked off stage with his partner.

#### MAGGIE CLINE TAKES PART IN THE FRAY

The next act to come on was that of the noted Ira Paine, champion rifle and pistol shot of the world. There was no music required for this act, and my brother Will (our leader) left the orchestra pit with a rush, followed by the rest of us, went back behind the scene, and without stopping for any such formality as knocking at the door bolted into the dressing room of the team that was washing off the black from its respective faces. Brother Will grabbed Williams by the loosened collar of his make-up shirt, yanked him from the room out into the passage and said:

"Now apologize or I'll knock your head off!"  
"And if he can't do it some of the rest of us can and will!" I butted in without waiting to be asked.

Then appeared a most unexpected ally. The redoubtable Maggie Cline of vigorous, Irish-song fame (who also was on the bill) threw open the door of her dressing room, thrust out her head, and with the full volume of stentorian voice for which she was famous shouted:

"Give him hell, boys! He's got it coming to him!"

When Maggie finished her week's date with the theatre, she presented each one of the

exhibition in the daytime were filled with lead. Some fake!

It also was during this engagement at the Columbia Theatre that I again had the pleasure of seeing that sterling actress, Julia Marlowe. She was then on a joint starring tour with Robert Taber, the man whom she afterwards married.

#### CLEVELAND REMINISCENCES

There were two exceptionally fine theatre orchestras in Cleveland; one at the Euclid Avenue Theatre under the direction of Professor Thorndyke, the other at the Cleveland Theatre with Kickenhoeffer as director. The latter had ten men in his ensemble, including two solo cornetists, Todd and Boyce; Jennings, trombone soloist; and Drew, clarinet soloist. Drew, who had been a band sergeant with a regiment of Lancers in the British Army, was a wonder with the clarinet, playing everything on the Bb instrument. Kickenhoeffer himself was accounted one of the finest violin leaders of that time (I played trap-drums with him in Chicago in 1893), while Professor Thorndyke was noted for standing up in the orchestra pit and playing violin solos—shaking and tossing his head with its long, flowing locks not unlike a horse with its mane.

The American people know what they like at all times, and to be successful in pleasing them one must cater to their liking in so far as it is possible. I vividly remember a certain day, when all the Cleveland theatre managers with their house musicians and stage performers combined in giving a big consolidated matinee performance for the benefit of the Order of Elks. For this affair each manager donated the services of the company then playing at their respective theatres, together with the orchestra; the players contributed one act of their play (or sketch or what), and the musicians played a special number just before such an act was presented.

For the Rackett's musical offering on that occasion we gave the *Hunting Scene* (playing and singing), which at that time we were featuring as a novelty, and with it we made the hit of our lives and of the matinee. At the close of the number the audience actually "rose to us" and cheered, nor would they permit the curtain to rise for the act which was to immediately follow us until we had responded to their vociferous demand for an encore. Our little orchestra of six was the last one to play, and for the encore we played another descriptive vocal-instrument number—*John Peel*, a popular English gallop that was full of slap-bang effects. The six Racketts carried home the bacon that day simply by *pleasing the people*.

#### PUGILISTIC AND PUGNACIOUS REMEMBRANCE

During our Cleveland engagement the most of my mornings were spent at the training gymnasium of Mike Ryan in boxing and wrestling exercising, a form of recreation for which I always have had a fondness and have followed up assiduously from the time I reached eleven years. Mike was a fine boxing instructor, and as I weighed in at one hundred and thirty-five pounds he made an excellent sparring partner for me. I also boxed and wrestled every day with Reddy Gallagher, who then held the middle-weight championship but afterwards was knocked out by the English middle and heavy-weight champion, Charlie Mitchell. Some of my readers may remember that Mitchell also went into the ring against America's champion, the renowned John L. Sullivan.

It was common talk in the sporting circles of those days that the English heavy-weight used to duck the John L. pile-driver fists by conveniently "laying down," and coming back to his feet with an exasperating smile after the Sullivan "socker" had wasted itself on the empty space where Mitchell should have been. It is needless to say that the "big fellow," who could "spar" verbally as well as muscularly, expressed his opinion of Mitchell and his ring tactics in choice words as unmistakably strong as were his punches when they landed on what he meant to hit. Personally, I think that boxing, swimming and wrestling combine to make the best training for any young man — serving to give poise, action and confidence in himself. It was a training that has stood me in good stead in many a tight place during the past fifty years.

#### ANOTHER "CRISIS"

Cleveland was a beautiful city in which to live and play and we all liked it, but what we did not like was the attitude and methods of the man for whom we worked while there. He was B. C. Hart, known about town as "Limp Hart" because of his wooden leg, and who, I feel sure, had a head that also was of wood; however, it was a case of the "beggar on horseback" with us at that time. Hart had managed a variety dump for some years, playing only to the lowest patronage with the poorest class of performers, up to the time when some of his old cronies who were interested in the new Columbia Theatre succeeded in boosting him into the managership of the house. But you can't make something out of nothing, and the old saying that "You can't teach an old dog new tricks" fitted this fellow to a nicety. Overbearing and pugnacious to a degree, Hart tried to manage a high-class theatre (musicians, performers and attachés) in the same manner in which he had run the "dump," and we clashed with him continually. At the very beginning of our engagement he tried to force us into playing brass band outside the theatre — we laughed at him! Then came a band show, and he ordered us to do a wagon parade around the city. To this my father quietly remarked, "nothing doing!"

"You're fired!" yelled Hart.  
"You're breaking your contract with us," replied my father.  
"To hell with your contract!" bellowed the manager.

There were only a few Union locals in those days, but the Rackett family was a strong union in itself. So we picked up our instruments and our music and our traps and got out as ordered. Of course the bellicose manager did not need us during the week of the band show, but when that closed he weakened and tried to square himself with us. But he did not know the disposition and calibre of my father — that with him a thing once said was its finality.

#### AND THEN TO LOUISVILLE

In the meantime we had scanned the columns of *The New York Clipper*, the big theatrical journal of that time, and found an ad which read: "Wanted at once. A small orchestra for the Harris Theatre, Louisville, Kentucky. Wire." That looked good to us, so we wired and were engaged the same day. When Hart heard that we were leaving the city, however, his belligerency broke out in a new place, and he tried to bluff us out of going. He sent the Chief of Police (his personal friend) with a lawyer to threaten us, but that little bluff didn't work. As "Exhibit A" in the case the lawyer that my father had retained simply produced our contract signed by Hart, wherein

it was stipulated that we were to do orchestra work only, and were to be paid for each and every week the theatre was open during the season. "Friend" chief and the lawyer looked at the contract, said "Good Night!" and that ended the bluff and our connection with Hart.

We left Cleveland and arrived at Louisville, Kentucky, in time for the Monday matinée at the theatre where we were to play two shows a day. The opening show was the famous old Wilbur Opera Company, with the then popular favorite, Gussie Kirwin, as the star. We rehearsed and played two operas daily, making twelve different operas during the week. At that time Pat Harris, the manager of the theatre, was handling a circuit of houses in Baltimore, Washington, Cincinnati and Louisville — the first ten, twenty and thirty-cent circuit of theatres in America to play popular attractions at popular prices.

Fred Perkins — the conductor of the opera company, and the second pugnacious leader we had bumped into that season — was not only red-headed "tonorially," but temperamentally as well. He had the reputation of being "hard-boiled," but we had been told of a string-bass player in Rochester, New York, who on a certain occasion stepped out of the orchestra pit and gave Perkins a well-deserved thrashing. However, the man did not bother us during the week his company was there — a fine chance he would have had at attempting anything, as my father and each of my four brothers all stood six feet and over, although I was hammered down to only five feet eight. In the mornings at the theatre we used to box and rough it with the stage hands, and possibly that may have had a soothing effect on the red-headed Perkins.

It was at this house that I first met and played for Pat Rooney, the Irish comedian. I remember that one day after a rehearsal Rooney, who composed and sang his own songs, asked his English leader to take down for him a new melody that had come into his head during the night. Pat whistled the melody, the leader jotted it down roughly with pencil, and on the same night brought the song out finished and tried it on the audience. Pat had a wonderful "flannel-mouth" dialect on the stage, but off the boards he talked "Brummagan" (Birmingham) English like the native that he was.

(NOTE: The old maxim, "Like father like son," holds at least a grain of truth, for Pat Rooney's son, the second Pat Rooney, followed in his father's footsteps, and today the third Pat Rooney is a hit in vaudeville circles. — Ed.)

#### LOUISVILLE ONCE WAS "LOOSEVILLE"

Louisville was a wide-open town when I was there in 1888. I have been on the notorious Barbary Coast in San Francisco; in Cripple Creek, Leadville, New Orleans, Houston and Galveston in their palmist days, but none of those places had anything on Louisville in old Kentucky when it came to dance-halls, honky-tonks, theatres (questionable and legitimate), "ladies of the demi-monde" and other enticements. The gambling houses were open to wolves and lambs alike, the wise baiters and gullible biters, while the old Buckingham Burlesque Theatre led the van in the matter of footlight "cuttings-up." All traveling burlesque companies that came to the Buckingham were given a broad hint as to there being no "speed-limit" law with the house and most of them lived up to the hint.

In the legitimate theatrical line the Temple and the Macauley were the leading houses, John Macauley being an old-time actor and manager. Colonel Henry Watterson, the "fire-eating" editor of the *Louisville Courier-Journal*,

was then at the height of his editorial fame and well known throughout the country, yet outside of his intimate circle very few people knew that "Marse Henry" was a very accomplished musician. His improvisations on the piano; the playing of his own medleys on operatic airs, Stephen Foster's songs, *et cetera*, were musical treats to his friends. To me they were a delight and a revelation the first time I heard him play at his club.

#### A BRIEF NORTHERN INTERLUDE

We accepted a summer engagement to go north and play during the two months of July and August at Bay Shore, Long Island, New York, for the Prospect House. This was a well-known resort that faced Fire Island in the Bay, and besides our playing we had a wonderful time there with boating, fishing, swimming and taking trips to New York City. Ed Howe says that the truest thing ever spoken by Theodore Roosevelt is the least quoted, viz: "The public won't take its own part." This is indeed only too true with the majority of instrumentalists, for the public musicians of the present (as well as the past) are weak-kneed when it comes to living up to the code: "Stand for your rights; take your own part!" Another thing that has been said, and not without good reason, is: "He who has not a good memory should never take upon himself the trade of lying." I am now going to tell you a bit of truth about ourselves; throughout our entire professional career the Rackett Family Orchestra not only held to high ethical and musical standards, but lived up to the "code" and forced the "other fellow" to do the same at all times.

During the many years in which we played at the summer-resort hotels, my father always had insisted upon having it included in his written contract that we (the Rackett family of six) should have our own table in the regular dining room with the guests, first-class sleeping accommodations, and free run of the hotel office (lobby), together with the unrestricted use of reading and smoking rooms — in short, that we must be treated as artist musicians and not as hotel help. We never at any time had encountered trouble with such contracts until the summer at Bay Shore. We had been playing there about one week and everything went smoothly and evenly until the Fourth of July. Grover Cleveland, who at that time was President of the United States, was enjoying a vacation there, and the hotel was crowded with guests. On the holiday the proprietor and manager, John H. Rogers, came to us and said:

"You musicians will have to eat in the dormitory with the nurses and coachmen, as we want all the tables in the big dining room for the guests."

To that my father replied: "You have a duplicate of the contract I hold," and the manager came back with the statement that the contract made no difference with him.

"Well," said my father, "it does with us, and as you have repudiated your written word we close at once."

We had our drums, traps, stands and all our paraphernalia packed in the big dining room and ready to leave by the next train out, when in came a small delegation of hotel guests. The party was headed by a famous Brooklyn lawyer who, together with his large family of girls and boys of about our own ages, had become very friendly with us. He would not listen to a word about our leaving; said it must be all a mistake that could be rectified, and that he would see the manager. Mr. Rogers agreed to live up to his contract with us, so we stayed and filled out our two months to the satisfaction of all concerned. The code won.

(To be continued)

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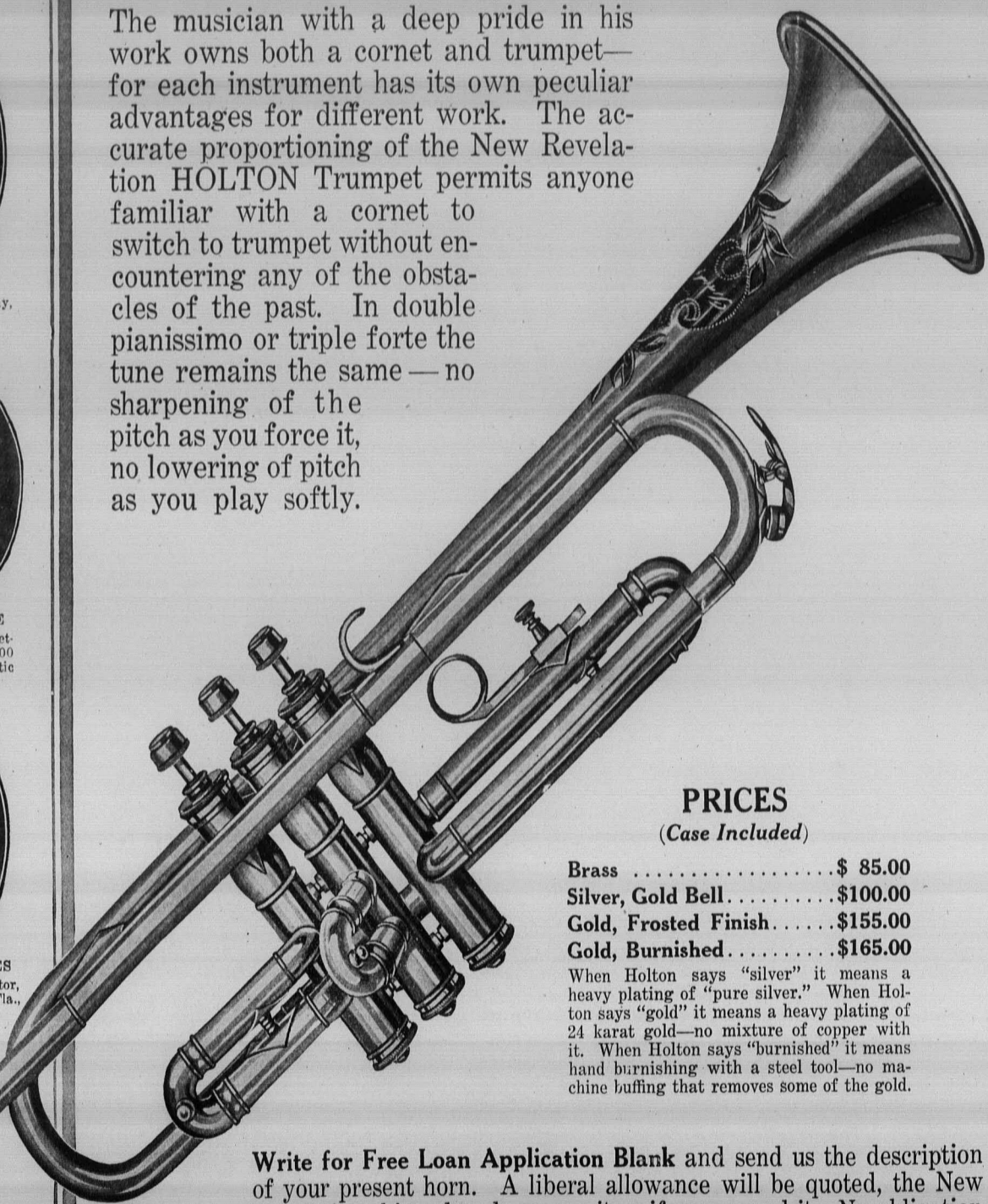
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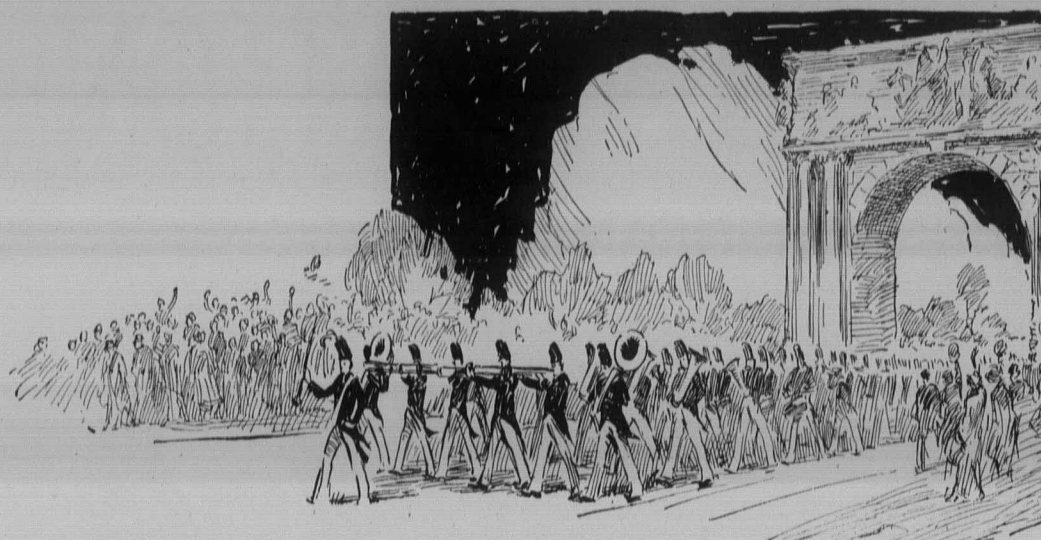
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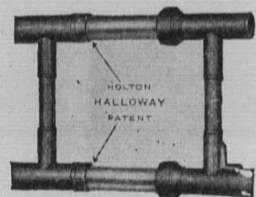
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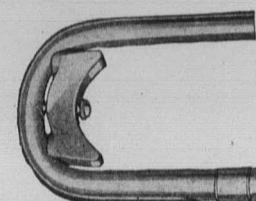
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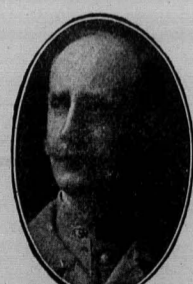
### "Tunes by a Touch of the Thumb"

It was over 20 years ago that Frank Holton first designed and built an American Model trombone. It was never marketed for the reason that the tuning device was no improvement on others, being controlled entirely by set screws that are cumbersome and apt to vibrate.

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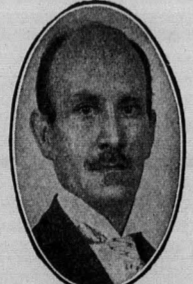
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## The Educational Value of the High School Opera

ONE day last spring I received notice that the music department of Western high school was going to give Cadman's *Lelawala* in about three weeks and that seats would be reserved for me if I cared to come. I replied that I would be exceptionally glad to hear a group of American high school students present an American opera based upon



CLARENCE BYRN

American historical traditions and written and composed by an American artist and composer.

I was so delighted to know that another American music supervisor, organist and teacher believed in teaching American children to respect and cherish our own musical heritage that I at once called up my friend, Wayne Frary, head of music at Western, and congratulated him upon his choice. I told him also that I was happy to know that his hours with Vidor in Paris had not dulled his appreciation of the beauty and fascination of our native scenery and the value of "American song and story" in education. "Thanks, heaps," said Frary. "Come on over if you can. I am sure you will be pleased with *Lelawala*. Cadman's music is fascinating; it is tuneful and rhythmic and possesses real merit as music literature. The story is romantic drama based on the legend of *The Maid of Niagara*. It moves swiftly, requires no explanations and appeals to native and foreign-born children and parents alike."

I went to the opera and spent one of the most entertaining, instructive and altogether charming evenings I have ever enjoyed; and I left the school auditorium with a wider historical vision, broader sympathies, a deeper pride in the ideals and destiny of our nation and also with a kindlier and more tolerant spirit.

### REANIMATED GEOGRAPHY AND HISTORY

Many years ago as a young child in Indiana I read of Niagara Falls in the grade school geography class and marveled at the pictured sweep and swirl of the foaming horseshoe. In the early school readers and histories I read the white man's tales of the cruel red man; of his ferocious cunning and treachery. Many times have I peered cautiously behind shady tree and mossy boulder, prepared to flee the



Din Brenaman as LORD TATTLER in the popular operetta, "Lelawala," as presented by the students of Western High Music Department, Detroit.

curdling war cry and deadly tomahawk. To our childish fancy, nursed on cold and isolated textbook precepts, the Indian had no virtues, no feelings, no emotions, passions or rights, in common with the rest of humanity. And Niagara Falls was but a vague fantastic phenomenon utterly remote from human habitation.

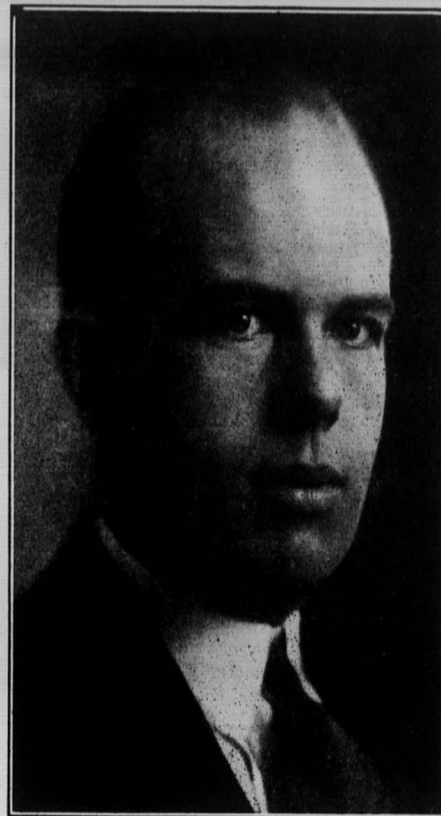
Cadman's *Lelawala*, as done by the Western high school music students, under Mr. Frary, pierced back through the mystic stillness of the ages and brought down to us for a night, "The forests primeval, with their murmuring pines and hemlocks." Again the wings of the eagle flashed on high and the startled beaver dove to shelter. Once more the Indian roamed in glory o'er winding rivers, through unbroken leagues of teeming trackless wilds. As we followed the action of the story and listened to the earnest singing and playing of Cadman's primitive melodies by the high school boys and girls, the scroll of civilization unrolled before us and into this scene of elemental peace and calm we saw the advance of our daring ancestors, and the natural resentment of the natives. Freed by the passing years from the bitterness of strife and conquest, we traced the sullen

### Public School Vocational Music Department

Conducted by

CLARENCE BYRN

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



WAYNE FRARY, F. A. G. O.  
Head of Music Dept., Western High School, Detroit, Michigan

retreat of the red man with compassion for his sorrows and praise for his valiance and courage. But I must not tell you the story of *Lelawala*.

Mr. Frary says his greatest satisfaction in giving the operetta comes from reflecting that the production was but a by-product of his work at Western, an extra-curricular student activity. All the details of the production were done by the students themselves and rehearsals were always scheduled so as not to interfere with regular academic or musical class work.

As the enthusiastic pupils and parents were leaving the auditorium I asked Mr. Frary if he could give me an interview upon the production for our Jacobs readers. He said he would be glad to do it but he felt that it would be far better to carry on the spirit of the production and have *Lelawala*, herself, give the interview. So we shall conclude this month's instalment with *Lelawala*'s own story of Western's finest school operetta.

In closing may I remind our readers that this copy is intended as the continuation of our April discussion of *The Broad View of Music Education*. "The significance of school music programs in our social, civic and national development." Surely it is obvious that any music supervisor, school orchestra, chorus, or band conductor who does not use the tremendous resources at his command to further the social and institutional solidarity of our future citizens is failing to meet his highest obligation and opportunity. The school opera should be more than musical entertainment. When properly selected, cast, and run, by student management, under easy and mature supervision, it may become a supremely interesting, thrilling and effective object lesson in history, geography, or economics, as well as music. When we learn to dedicate our music instruction and ability, to facilitate and advance kindred courses in the curriculum, we shall not have to worry further about an adequate musical budget.

### THE STORY OF LELAWALA

By Elizabeth Homer

*Lelawala*, by Charles Wakefield Cadman (*Willis Music Co.*, Cincinnati), was presented by the music department of Western high school under the direction of Mr. Wayne Frary, April 22 and 23, 1927.

The beautiful *Legend of Niagara* provided the background for the play, with an early American setting of about 1760. It shows the superstition of the primitive Indians, their great belief in gods and spirits and their faith in the tribes'

"medicine man." It also shows the courage with which our English ancestors went into the wilds of America, making friends with the Indians; and the bravery and the power of the white man.

Altogether it proved a lovely play for high school pupils to present. The inspiration, the American spirit, was so portrayed that it gripped everyone, from beginning to end. The story of Niagara is well known by all Americans, and it is a beautiful one. It shows the true feeling of sacrifice which the Indians all possess, woven cleverly into the story of the young Indian maiden, with whom the play deals.

This play can be adapted to any size school or group of performers. It can be "put across" with either a small or a large stage, simple or elaborate settings and costumes. Because of the comparatively small stage of Western high, the operetta was put on with a cast of just forty members. Although the production of the operetta was accomplished in just one month, it was not necessary to have any night rehearsals or any disturbance of academic work.

There are thirteen important characters in the play, one English girls' chorus, a soldiers' chorus, an Indian girls' chorus and also an Indian boys' chorus. The parts were mostly all chosen from the music department. A school tryout was held and approximately 200 students tried out for the operetta, this also shows the favor with which it was received in the school. When the cast was selected the real work of the play immediately set in. After-school rehearsals every day were necessary, but under the able leadership of Mr. Frary, the preparation was soon accomplished. The rehearsals were never tiresome for the music was delightful and charming.

Mr. Frary says, "I think it is one of the most interesting operettas within the scope of high school people. It's

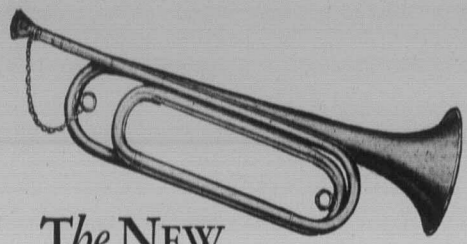


LELAWALA and KLOWAR, as characterized by Elizabeth Homer and Edward Gajski.









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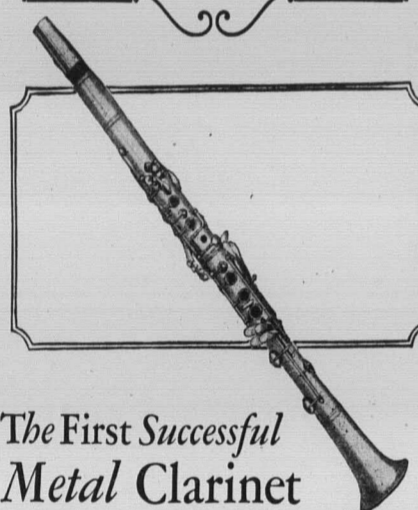
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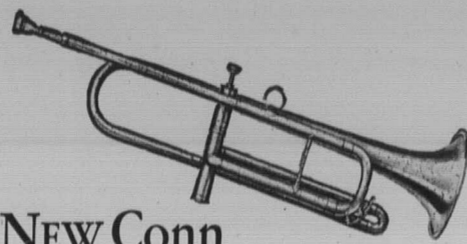


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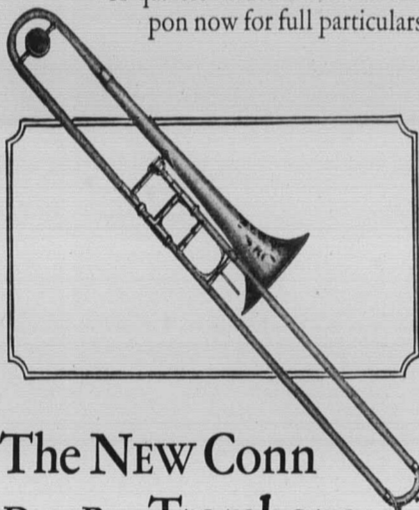
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JACOBS' MUSICAL MOSAICS, Vol. 11

① To Alice Belle

## Femininity

VALSETTE

CADY C. KENNEY

Moderato grazioso



Capriccioso



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Musical score for page 26, featuring piano accompaniment. The score is in 2/4 time and B-flat major. It consists of seven systems of music. The first system includes markings for *Marcato*, *rit.*, *sva!*, and *p a tempo*. The second system includes *L.H.* markings. The third system includes *f* and *L.H.* markings. The fourth system includes *f* and *L.H.* markings. The fifth system includes *f* and *L.H.* markings. The sixth system includes *f* and *L.H.* markings. The seventh system includes *f* and *L.H.* markings, and ends with a double bar line and a repeat sign.

③  
On The Nile  
EGYPTIAN SERENADE

WALTER WALLACE SMITH

Musical score for page 27, featuring piano accompaniment. The score is in 2/4 time and B-flat major. It consists of six systems of music. The first system includes markings for *Andantino con moto*, *mp*, and *mf*. The second system includes *ten.*, *f*, and *mf* markings. The third system includes *ten.*, *f*, and *mf* markings. The fourth system includes *ten.*, *f*, and *mf* markings. The fifth system includes *rit.*, *a tempo*, and *a tempo f* markings. The sixth system includes *a tempo f* markings.

Tranquillo

*pp dolce*

*poco rit.* *a tempo poco a poco cresc.*

*mf* *f rit.*

Maestoso

*ff a tempo*

*poco rit.* *mf a tempo* *poco* *a* *poco cresc.*

*ff* *rall.* *a tempo* *p*

Jacobs' Piano Folio of GALOPS, Vol. 4

② **Hi! Hi!**

GALOP

PHOTOPLAY USAGE  
Races and light active situations

VICTOR G. BOEHNLEIN

PIANO

*f* *ff* *mf*

*f* *ff* *mf*

*f*

*ff*

Musical score for page 30, featuring piano accompaniment. The score consists of eight systems of music, each with a treble and bass staff. Dynamics include *mf*, *f*, *ff*, and *mf*. The music is characterized by complex chordal textures and rhythmic patterns.

Più mosso

Musical score for page 31, featuring piano accompaniment. The score consists of eight systems of music, each with a treble and bass staff. Dynamics include *mf*, *f*, and *ff*. Tempo markings include *Più mosso*, *molto cresc.*, *rall.*, and *a tempo*. The music features complex rhythmic patterns and dynamic contrasts.

③

# Winter Landscape

EARL ROLAND LARSON

Andante

PIANO

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MELODY

Più mosso

gva  
D. C. al

MELODY

④

# Sorrow

WALTER ROLFE

PIANO

Andante con moto

*mp*

*decresc.*

*rall. e dim.*

*p*

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MELODY

34

Continued on page 31

TRIO

*mf*

*cresc.*

*f*

*mf*

*ff*

*ff*

*ff*

D. C. Trio al C

35

MELODY

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| 11. <b>Dramatic Tension</b> —expressive of suppressed emotion, pleading.              | 23. <b>Hurry</b> —for general use.   |
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The musical score on page 37 consists of six systems of piano music. The first system is a short piece. The second system is marked 'Risoluto' and 'Tempo I', starting with a forte (f) dynamic. The third system is marked 'ten.' and 'f'. The fourth system is marked 'mf' and 'f'. The fifth system is marked 'ten.' and 'f'. The sixth system is marked 'Piu mosso' and 'a tempo', with dynamics ranging from f to p.

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**Walter Jacobs**

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*dolce*

*mf*

*pp*

*Sostenuto*

*p*

*L.H.*

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3

L. H.

rit

dolce

mf a tempo

pp

mf

8

D. S. al C.

MELODY

40

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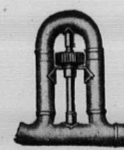
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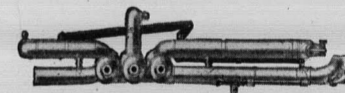
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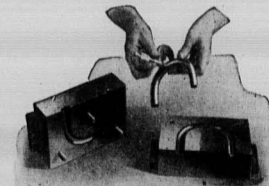
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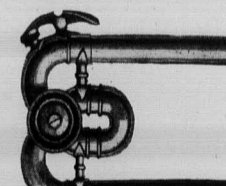
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that will give a pretty good effect. But all told, the amount of this sort of stuff is limited, as compared with the great volume of orchestra music put out by publishers.

Third, the regular arrangers, who, for sufficient money, can and will arrange anything for saxophone trio, and then, of course the job is well done and the effect first-class.

It seems to me there is a remarkable opportunity for publishers to meet this need. And that at least an occasional publisher recognizes the saxophone-playing public as a promising potential market is shown by the fact that I have myself lately sent a book of trios to a New York publisher who, in due time, will put them on the market and advertise them. And it seems to me further that composers and arrangers should turn more attention to this field. It is inevitable, with more than four million players of the saxophone in this country now, that some of them will form themselves into groups, many into trios, and that they must have material to play. Worthy material, too. There is little satisfaction in playing, for a few days, one or another of the popular hits which "dies next week." Something of a more substantial sort is needed. While the writer has contributed a small "drop in the bucket" to this need, by originating a group of five compositions which probably will be of permanent use and

worth to saxophone soloists, duetists and trios — it is after all only a "drop in the bucket" — and the "bucket" is large.

Publishers, like any other kind of business institution, have an ear to the ground for demand. What saxophone players want will be forthcoming. So if you who read have had difficulty in securing suitable material for your trio to play, you can do your part to provide it by making inquiry of publishers and dealers whose business it is to supply what you want — as soon as they find out what you do want.

## THE FLUTIST

Conducted by VERNE Q. POWELL

### THE ESSENTIALS

FLUTISTS in general are so interested in the practical mechanism of what can be called "good flute tone," and inquiries from correspondents regarding this important matter are so frequent, that it seems advisable to devote all of this installment to the consideration of flute tone production.

The best way to answer this query is reproduce in toto a quite extensive answer to just such a question as is intimated in our opening sentence. Both question and answer are taken from *The Flute Department* of an earlier issue of JACOBS' ORCHESTRA MONTHLY.

### THE ESSENTIALS

There are three prime essentials necessary in producing pure and effective flute tone, and these are: *life*, produced by vitality of the air-column; *body*, formulated by the action of the lower jaw; *soul*, instilled by the lips. The tones of a flute are produced by the vibration of an air-column within the flute tube, the quantity of tone (loud or soft) being determined by the amount of air directed into the embouchure or blow-hole. When in playing the flute a current of air is blown through the orifice of the lips, it forms or has the semblance of a column, and the angle of direction of this column with the force used in expelling it determine the tone quality and quantity through the excitement of vibrations within the flute tube.

Thus, a large and full *ff* tone requires that a large column of air is to be directed, almost straight down into the embouchure, whereas a tone played *pp* demands that a small column of air is to be directed almost straight across the embouchure. In neither instance, however, does the entire air-column pass into the flute embouchure, and there is where the sharp outer edge of the embouchure performs its specific function — that of dividing the air-column into two parts: one which actually enters the tube, and one that flows over the tube (the latter being waste air). It is for this reason that, when cleaning the exterior of the head-joint, great care should be exercised to avoid coming into contact with and injuring the edge of the embouchure, which must remain as sharp as when new.

Taking the two extremes of flute tone — *ff* with a large column of air directed almost straight down into the embouchure, and *pp* with a small column of air directed almost straight across the embouchure (actually, slightly down) — it is only natural that the air-column for *mf* tone should be about half as strong as that required for *ff*, the angle of direction also being about midway between that required for *ff* and *pp*. The size and strength of the air-column, and its angle of direction for the intervening gradations of tone, must hinge to these extreme poles, always increasing in size and force, with the angle of direction gradually being thrown down into the embouchure when making a crescendo, and becoming smaller and weaker, with a gradual raising of the angle of direction, when making a decrescendo. In other words, the air-column must be small and weak, and directed almost straight across for *pp*; a little larger and stronger, and with the angle of direction slightly lowered for *p*; still larger and stronger, and with a yet lower angle for *mf*; still larger and stronger, and with a greater angle of inclination for *f*; and so on until the climax of *ff* flute tone is reached, with a large and strong column of air directed almost straight down into the flute embouchure.

### OLD AND NEW METHODS

Under the old method of playing, the direction of this air-column at various angles of inclination down into the embouchure was obtained by rolling the flute tube — in towards the lips for *f* and away from the lips for *pp*, thus covering and uncovering the embouchure of the flute to receive the air-column. It is obvious that such a method would prove rather precarious, from the standpoint of both tone quality and intonation. A more scientific method, and one of quite modern origin, is that of employing the lower jaw-action to regulate the various angles for the direction of the air-column.

This later method is of inestimable value to flutists, as it insures a stationary position of the instrument, and automatically enlarges and decreases the size of the lip orifice through which the air-column issues as required for the various angles of direction. This results in a pure and resonant quality of tone for either *pp* or *ff* nuances, and all possible through the simple action of the jaw — when making a crescendo drawing the lower jaw gradually back from an almost normal position for *pp* to a position well back under the upper jaw for *ff*, and reversing this action when making a decrescendo. But whether making either a crescendo or a

decrescendo the jaw action must always be smooth and even, for any sudden change of position will result in a break of tone quality. Do not raise or lower the head (or the reverse) when making a crescendo or decrescendo. *The head must remain stationary at all times.*

As the action of the jaw has such an important bearing on flute playing it is well to give strict attention to every detail, and to master every principle as it unfolds. Note, then, the following: First: the lower jaw is not drawn straight back under the upper jaw, but drops gradually as it recedes. Second: the recession of the lower jaw will vary according to the natural position of the jaws of the individual — some having even or normal jaws, some having a lower jaw which protrudes or projects beyond the upper jaw, and vice versa with others. With normal jaws, this drawing back of the lower jaw from a position for *pp* to that for *ff* will amount to between a quarter and three-eighths of an inch. From the foregoing explanation it will be apparent that for a large tone a receding lower jaw has a distinct advantage over a protruding lower jaw; likewise, the effect of the action of the lower jaw upon the angle of direction of the air-column should be readily perceptible. We now come to the lips — the soul of tone production.

### POSITION OF LIPS

When playing, the lips assume a position somewhat similar to that when in the act of smiling, but with this difference — a smile can be produced with very little compression or tension of the lips, whereas in the production of a tone on the flute there is required a greater compression or tension. This tension is weakest when sounding the lowest tones of the instrument, and gradually increases when ascending the scale — the greatest tension being used for the highest tones.

Never at any time must this tension be rigid, a condition which is easily detected by the strain on lip and cheek muscles. To the contrary, the lips must be flexible — and especially so when sounding the low tones of the instrument, which must be humored or coaxed. Undue pressure of the flute against the lower lip is fatal to good tone production. At all times assume a free and easy position, using only just enough pressure of the instrument against the lower lip to maintain the correct position and prevent the instrument from slipping.

Having analyzed the principles of the three requisites for the production of good flute tone, let us now put them in practical application in order to better demonstrate their joint action. First, the instrument must be correctly aligned — that is, the centre of the embouchure (or blow-hole) is turned slightly in towards the lip when sighted over the centre of the cup keys (or finger keys) of the Boehm flute, or finger-holes of the Meyer system. To insure this position at all times, place a dot upon both the head and middle joints of the flute for guidance when putting the instrument together. Hold the flute lightly and carry it to the lips, where it should assume an almost horizontal position, the foot-joint being slightly lower than the head-joint.

The lips are compressed as outlined above, with the sharp inner edge of the embouchure resting lightly against where the red of the lower lip begins or leaves off, exposing to view about two-thirds of the embouchure for the reception of the air-column. This exposure of the flute embouchure will vary from about two-thirds for the low tones, to about one-half for the high tones. The orifice of the lips through which the air-column is to issue should likewise be exactly centered, and the air-column itself must be directed into the centre of the embouchure. The head must be held erect, in order to insure the mouth being parallel to the flute tube. The directions given relative to centres imply: for the lips, a central position from left to right, or vice versa; for the embouchure, a centre from head-joint to foot-joint, or vice versa.

### PROVING BY PLAYING

You are now ready for playing. For an example: play the tone G in the low register or octave and sustain it, beginning *pp* and slowly making a crescendo to *f*, then a gradual decrescendo back to *pp*. The orifice of the lips for *pp* is very small, and the air-column likewise is very weak, but directed almost straight across (slightly down into) the embouchure. As the crescendo proceeds, the lower jaw is gradually but steadily drawn back; the air-column is stronger, and the lip-orifice gradually becomes larger through the recession of the lower jaw, which in turn automatically lowers the angle of direction of the air-column. When the *f* is reached in the crescendo, the lower jaw is back as far as it can be drawn, the air-column is quite strong and the angle of direction is almost straight down into the embouchure.

The feeling in the throat (which automatically expands or opens wider) at this stage is somewhat similar to that experienced when placing the bowl of a spoon in the back part of the mouth near the throat. Great care must be exercised to not strain the muscles of the throat when playing *f*. When making the return decrescendo from *f* to *pp* the lower jaw gradually resumes its normal position, the air-column gradually decreases in force, and the angle of direction gradually rises. The action of the lower jaw, strength of the air-column and angle of direction must always work together in unity — neither one either in advance or behind the other.

It will be observed that — when the correct positions of the lips, the right angle of direction and the proper strength of the air-column are acquired — the tone speaks immediately when the tongue is thrust in attack, and with a full, round resonance in both *f* and *pp* nuances. Should the tone sound coarse and windy, and give a hissing noise, you

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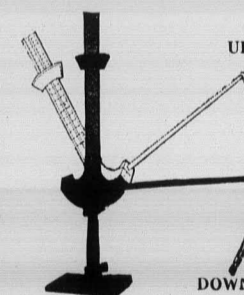
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may be sure that the air-column is being directed too much across instead of down into the embouchure. On the other hand, should the tone sound thin or muffled then the cause can be traced to the lower lip covering too much of the flute embouchure.

Conscientious practice and keen observation will reveal the requirements and possibilities of this method of tone production, which in my opinion is unequalled. Pure and effective flute tone is not acquired in a day, in a week nor in a month; it demands years of study, and is always susceptible to improvement. Tone production is always a difficult matter to handle with a student, even under personal instruction and illustration, yet I have endeavored to give as clear an exposition of it as possible to a written article, trusting that the veil which has been drawn before you (and so many other flutists) will disappear, and that the light of understanding of scientific principles of flute tone-production will be an impetus to you and other readers of this writing.

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ON THEY come, in throngs! on parade, on school or concert platform, on contest jaunts, and "on the air"—hosts of youthful bandboys who also are on the way to becoming adult, finished bandmen and perhaps bandmasters, if they so elect later; and if not so electing, even at that, these boys probably know more today about bands, band instruments, band balance and band music than fell to the lot of their fathers and grandfathers. Furthermore, they will have a knowledge of the equalizing and stabilizing effect of music upon humanity that possibly was unrealized by their progenitors and ancestors, together with an insight into music's place and power in helping to preserve the equilibrium of the world's economic living. And always, joy in listening will be greatly enhanced by the delight of "knowing"—technically, temperamentally and tunelessly!

### AGITATING THE ETHER

The group portrayed in the picture below is a photographic reflection of a body of young musicians that now comes regularly "on the air" to please invisible thousands of music lovers—the forty-three original members of the KMMJ Juvenile Band of Clay Center, Nebraska, that has become noted through its regular Monday night broadcasting from that station. The director of the band is Prof. Eric Ecklund, but the music moving spirit behind its organizing and broadcasting is Mr. H. H. Johnson, a local business man. At various times during the past years he has attempted the organization of groups which might be developed into such a band, but lacking the incentive that is now offered by the broadcasting station nothing evolved from his previous efforts.

With the coming of KMMJ broadcasting station at Clay Center (one of Mr. Johnson's various "promotings") came the big opportunity, and the band was promoted and organized even before the station was completed and equipped. Mr. Ecklund was brought into the scheme and called his first rehearsal on October 1, 1925; thus the band is not yet two years old. The players (ranging in ages from seven to seventeen years) for the most part never had received any music training whatever; a few of them had gone a little way in instruction on the piano, and a very few had taken lessons on the violin in a more or less desultory manner, but the majority of them were musically *nil*—which is hard for those who hear the band today to believe.

Mr. Johnson gives great credit to the parents who have faithfully co-operated with him from the beginning. When asked what he thought to be the prime essential of the band's success he unhesitatingly declared it was the attitude of the parents, "for if they do not enter into the thing with enthusiasm and help to keep the same alive in the children, it makes matters very difficult for director and manager." As a business man Mr. Johnson is firmly rooted in mind to the mercantile soil of his little town, but as a "band" man his heart is rooted equally firmly to these boy players of the town. The business is his big financial interest, but the band is his hobby, and through business and hobby comes the

### WAY WHEREBY THE ETHERIC WAVES ARE AGITATED

H. H. Johnson is president of The Old Trusty Company in Clay Center, Nebraska. He also is manager of his own band. His company employs the director of the band, equips the band room and purchases all band music, while the parents buy the instruments, which is their only investment. If the broadcasting service does not pay for the cost of director, training and equipment, the Old Trusty pays and charges it to the credit side of "Profit and Loss" account. The band broadcasts every Monday night weekly, and during the summer months plays the open-air town concerts on Wednesday night of each week, the proceeds reverting to the company as at least part remuneration for what may have been expended. Strange

*The KMMJ Juvenile Band of Clay Center, Famous Broadcasting Band; Clarksdale, (Mississippi) High School Band, and the Gibsonburg, Ohio, Boy Scout Band*

as it may seem, outside places seem to more keenly appreciate Clay Center's opportunity than does that town itself, but that is only an additional example of underestimating the home product.

Clay Center is a small town of only 1000 population, yet 90 children are receiving instruction in music through this band. The average age is twelve years, but Director Ecklund prefers the younger children because he can have them for a longer time and they are very quick to learn. Asked if he had any trouble in holding his older and better players, Mr. Johnson replied: "Yes, indeed! several of the kids already have attracted outside offers and other places have made bids for our director, but we look upon such advances rather as compliments." On they come! children for bands and band music! And it is well for the future of America that this is so, so let us not stop them but all help in the on-coming and keep the music tide moving!

—M. V. F.



CLARKSDALE (MISS.) HIGH SCHOOL BAND  
S. Kooyman, Director

HERE is the brief story of a school band in Clarksdale, Mississippi, which has demonstrated successfully an ever-existing law, viz: *Carefully concentrated energy of effort is a human dynamic force which inevitably brings results*—that is, when constantly and intelligently applied. The story comes from Giles Robinson, one of the clarinet players in the band and president of the organization, who writes:

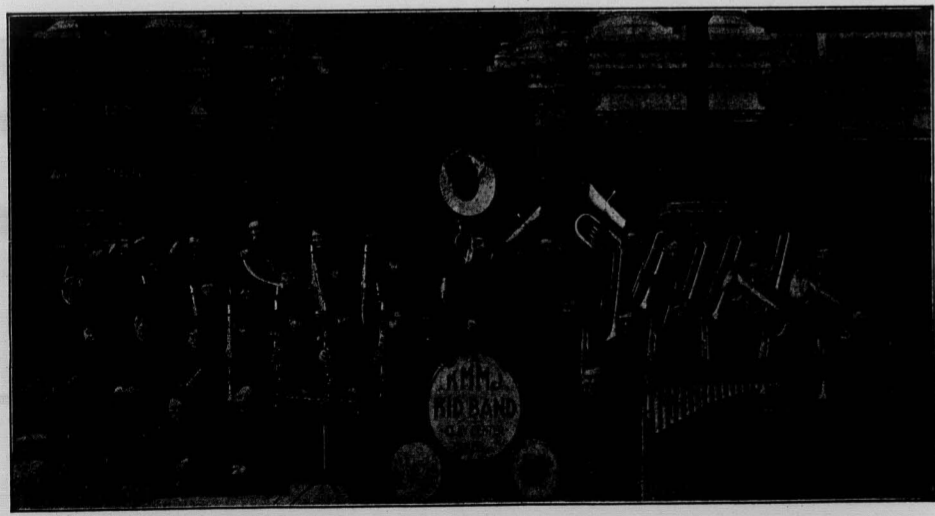
It has been a hard struggle to organize a student band in the Clarksdale High School. We have encountered every difficulty that all other school bands may have met, and then some, but now our labors have been rewarded. The band movement was begun at the commencement of the



GIBSONBURG (OHIO) BOY SCOUT BAND, J. W. RICHARD, DIRECTOR

The band began playing with instruments that for the most part had been discarded by the older bands, but some of the boys soon bought instruments of their own. A year ago Mr. Richard and Mr. L. E. Williams (a local business man) loaned their personal credit to the band, and several of the larger horns were purchased which since then have been paid for from the proceeds of concerts. The business men of Gibsonburg contributed for a series of open air concerts last summer, which were played by the boys and which materially helped the band treasury.

During the last year the band has played for many large Brotherhood meetings, for the I. O. O. F. parade at Toledo, the Masonic parade at Fremont, concerts in the Toledo public parks, etc. It recently broadcast a program from the Toledo station WTAL, receiving many cards of congratulation as a token of appreciation. All these of course mean more money in the band treasury, and in turn furnish the boys with means for "doing things." The band has purchased a large Ford truck, and by installing a large flat box thereon the band boys have provided a fine means for transportation to and from engagements. They are now planning to secure a bus for such purpose, which will make their trips much pleasanter during the cold weather. The band is securing the support and endorsement of the best citizens in Gibsonburg and has a bright future ahead.



KMMJ JUVENILE BAND, CLAY CENTER, NEBRASKA, PROF. ERIC ECKLUND, DIRECTOR

school term in September of 1923, and the leader of the town band at that time was engaged as instructor and prospective director. The idea was new to Clarksdale, and quite a few of us began lessons on band instruments, although the band was not actually organized during that school year. It cost each pupil who studied the instruments about three dollars a month for the instruction received, the remainder of the leader's salary being furnished by the school.

The lessons were continued through the summer months of that year, and hopes began to fly high for a fully organized band in the year following. This was accomplished and the band was organized in 1924, but we did not advance very much as rehearsals were too irregular ("few and far between") and some of us soon became disgusted. Finally, and because he could not carry on the work at the meagre salary he was receiving, our leader left us and another one was engaged in his place. The new leader came before the school opened that year, but left after the end of the first semester. For the second time we found ourselves without a director, and not knowing what else to do we disbanded and quit practicing.

### HOPES FULFILLED

Two years later, in June, Mr. S. Kooyman was called to Clarksdale to take charge of the community band, and the people were so greatly pleased with his work in that capacity that the city immediately guaranteed a certain proportion of his salary if he would teach in the school. The Rotary Club and the School Board pledged themselves for the balance, and in September of 1926 under the direction of

(Continued on page 75)

IT IS (or should be) obvious that all boy scouts are not necessarily members of boys' bands, yet in the instance of the group here presented every band-boy must be a boy scout, else he cannot be a band member. The pictured group shows the Gibsonburg Boy Scout Band of Gibsonburg, Ohio, an organization of about forty pieces under the training and directing of Mr. J. W. Richard, that is attracting much musical attention throughout northwestern Ohio, and regarding which Mr. Harvey L. Williamson presents the following interesting information:

Some two years ago Mr. Richard, an old bandsman of Gibsonburg, noted that the local boy scouts troop had more than a little music talent among its members, and, because of his intense interest in such matters, he severed all connections with other musical aggregations and organized the Gibsonburg Boy Scout Band. He receives no remuneration whatsoever for his services. It is purely a labor of love with him, and he is very popular in the community as well as with his boys. He commences work with the beginners by taking them in small detached groups, in some cases giving the boys private instruction where it seems warranted.

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- 6—A mellow, resonant tone—and tone is what you're after!

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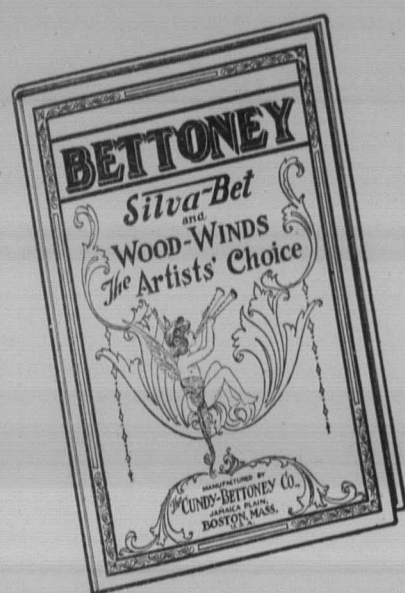
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## Keeping Posted

Editorial paragraphs prepared for musicians and music lovers who wish to keep in touch with the institutions and developments in the broad and inter-related fields of professional and commercial activities.

SINCE the publication of our recent editorial referring to the value of well planned piano playing contests in spreading interest in the piano as a musical instrument, additional information has come to our attention that is pertinent. As these contests have developed it has been found desirable to so plan them that the method of operation has a certain amount of elasticity. For instance, the contests are not usually restricted to people who have not previously had any instruction. In Detroit, Chicago and San Francisco, provision was made for ambitious players to enter the contests who had had previous experience with the instrument as well as those who had had none. As the contest plan has been developed by Mr. Otto Meissner, there is a separate classification for people who have not previously taken lessons and who receive their entire training through what is known as the *Melody Way*, a method devised by Mr. Meissner.

During the early part of the summer George M. Edgley of Gibson, Inc., sailed for London. Mr. Edgley, who is connected with the Gibson sales department, was formerly a citizen of England. This trip of his is therefore in one sense an undoubtedly eagerly anticipated visit to the mother country. During his absence he will call upon many Gibson foreign agents and consider a further extension of the foreign activities of Gibson, Inc. It is to be expected that the extensive line of fretted instruments manufactured by this company will meet with thorough approval of foreign plectral artists and agents. The handsome new custom built banjo should prove particularly interesting to British and European banjists.

Much interest is being manifested in the banjo world in the new instrument recently announced by the Vega Company of 155 Columbus Avenue, Boston. This instrument, which is known as the *Vegaron* introduces several entirely new features in banjo construction and in addition it presents an absolutely new tone color which is yet typical banjo tone. The instrument itself has an unusually deep resonator, although the construction is so well planned that it is no bulkier than the usual banjo. Provision is made for tightening the head from the top, and it is consequently unnecessary to remove the resonator except to fit the instrument with a new head. The tone has an unusually musical quality with quite remarkable depth, resonance and sustaining power. Yet it has the characteristic banjo twang and is able to cut through the tone of a large orchestra with more than average effectiveness. Although this instrument has just recently been placed on the market, certain agents have sold a dozen or more in just a few days through the use of one demonstration instrument.

Detroit, which is his birthplace, certainly gave Colonel Lindbergh a real reception on his recent visit. The *Lindy* song, published by Walter Jacobs, Inc., and a modern version of the famous old song *Lindy Lou* ("By the Watermelon Vine") was used to great advantage during the Lindbergh week. The *Detroit News* on Sunday, August 7, printed *Lindy* in the metropolitan section of the paper and the *Cass* Technical High School Band, the Hamtramck Band and the High School Chorus and Pop Ensemble played and sang *Lindy* for the thousands assembled to greet the flying Colonel. Madame Marie Sundeius of the Metropolitan Opera Company is also using the Walter Jacobs *Lindy* song with great success. The song is published for piano and voice, with both the new arrangement and the original version of *Lindy Lou*. There are also arrangements for male quartet and for band, besides the catchy symphonic dance orchestration by Henri Klickmann.

It is reported by the Nicomede Music Company at Altoona, Penna., that their catalog soon to be published will contain several new items of their own manufacture. These include Gold Tip Orchestra Brand Strings, Paganini Violin Mute Assortment, Magic String Adjuster, Jazz Banjo and Mandolin Pick Assortment, the Nicomede Violin and Banjo Bridges, as well as the many previous items carried by this firm. Joseph W. Nicomede, head of the firm, states that all the items will be nationally advertised and he also reports that shipment on his new Loar's Eight Volume Tenor Banjo Method is increasing daily.

That it is possible for the production of a master workman to be so faithfully used as a model that the reproduction itself may assume an importance and value almost equal to the original is emphasized in the catalog of Henry Stadlmaier Co., Inc., of 115 East 23rd Street, New York City. This firm features reproductions of famous old violins, violas, cellos and basses, made by Andrea Morelli, master workman. Morelli's research has enabled him to produce a filler and varnish apparently identical to that used by the old masters and this together with the degree of acoustical perfection he is able to build into the proportions of his violins make his instruments truly the "modern Cremonas."

The prices at which these instruments can be sold are extremely reasonable when the faithfulness of their resemblance to the work of the old masters in both appearance and in tone is considered.

This firm is also an extensive importer of many highly desirable items of musical merchandise including genuine Prueffer, Buffet and Dupre clarinets, Guy Renne band instruments, and piccolos, musettes, oboes and flutes by Paul Dupre of Paris. "Fairmont" and "Broadmoor" tenor banjos, Weissenborn guitars, and a full line of cases, reeds, strings, mouthpieces, Avalon banjo ukes, and Miami professional ukuleles complete a catalog of an extent and excellence that should appeal to all types of professional musicians.

Of special interest should be the violin, viola and cello bows made by G. A. Pfrezschner and the master reproductions of violins also contributed by this master workman. Further information about these many items can be secured from Henry Stadlmaier Company at the above address.

The picture and history of a very interesting old drum has recently been presented by the Leedy Manufacturing Company of Indianapolis, Indiana. This drum is over 150 years old and was used to sound army calls for the Colonial troops from 1776 to 1778. It was first carried by Timothy Church, a Connecticut drummer who joined his comrades in the Revolutionary War. He and the drum were important factors in the famous Battle of Saratoga, and other engagements incident to the Colonial invasion of Canada, where Church was captured by the British and died in prison at Nova Scotia. The drum then passed into the possession of Timothy Church's brother, John Church. It was this brother who assisted Benedict from his horse after Arnold was struck by a British musket ball. John Church returned home from prison after he was released and took the drum with him and it has been handed down in the family ever since. The shell of the drum is 15 x 13½ inches, made of solid maple, and is still in good condition, which is certainly a good testimonial to the worth of this type of construction. The reinforcing hoops are one inch in depth and the shell is joined with glue and hand-made tacks. The heads and the snares are the same ones that were on the drum when it was in use in the Colonial army. The snare head is badly broken but the batter head is intact.

The write-up and picture of this drum appear in the April issue of *Leedy Drum Topics* which will be sent to anyone interested enough to write for it to the Leedy Company at Indianapolis. There are, of course, many other additional items and pictures of great interest to drummers in this edition of the Leedy magazine.

A VERY interesting booklet was recently published by the New York Edison Company. It is entitled *The Musician's Palette* and is issued for use in connection with the New York Edison hour broadcast through the Radio News Station WRNY in the Hotel Roosevelt, New York. It is really a very elaborate and highly interesting series of program notes covering the New York Edison broadcasts from the latter part of June until the last of August. Each program provided is devoted exclusively to a particular type of orchestral instrument. One program, for instance, is devoted to the violin and viola, one to the cello and double bass, one to the oboe and English horn, one to the French horn, one to the drum, and so on, for all the instruments in the orchestra. The instruments themselves are explained simply and exactly; the tone color which they lend to the complete orchestral picture is described in such a way that by listening in on the broadcast programs, the veriest tyro of music lovers can secure a good idea of what each instrument sounds like and its value in the orchestral ensemble. The derivation of the booklet's title is obvious and merely emphasizes the fact that the programs are so planned as to give the public a reasonable degree of appreciation of where a composer secures the various colors with which he tints, so to speak, his music. These programs have undoubtedly been of the highest value from an educational, aesthetic and entertainment standpoint.

The fact that buying direct from the manufacturer offers certain advantages of especial importance to purchasers of band uniforms is emphasized by the C. E. Ward Company, New London, Ohio, in their newest catalog. This house of uniform and regalia manufacturers has adopted for its slogan, "The House of Personal Attention," and as a direct corollary to the policy suggested by this significant sentence they make all of their uniforms to measure only and are prepared to make any special uniform to order and guarantee satisfaction no matter how intricate the design or unusual the pattern.

Of more than passing interest is a new affiliation in the Rare Old Violins Department, of the Rudolph Wurliizer Company, New York. Mr. E. N. Doring, for over thirty years one of the active personnel of John Friedrich & Bro., the old established dealers in rare violins, has associated himself with Mr. J. C. Freeman of the Wurliizer Co., internationally known as one of the foremost violin authorities.

Mr. Doring entered the employ of John Friedrich & Bro. when that house was about ten years established. He was then a violinist of no mean talent, and soon became well known to the performers of New York both for his ability as a performer on the instrument, and because he made it a point to secure all the knowledge obtainable in connection with his branch of the business. The phenomenal growth of the love for violin playing among the American public at large, with the incident expansion in the department of rare violins of the Rudolph

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Wurlitzer Company, combined with their many branches throughout the country, has made it necessary for Mr. Freeman to surround himself with persons in whom he can place reliance in matters pertaining to old violins, violas and violoncellos; consequently, the inclusion of Mr. Doring in the personnel. Another very important part of this department is that of fine old bows; these also have seen an almost unbelievable advance in the public demand, with consequent rise in value. In this branch also, Mr. Doring is peculiarly competent, being an ardent collector of rare sticks himself and having owned many very fine specimens.

Lovers of the violin who have access to the handsome Gothic chambers in which the Wurlitzer Collection of rare violins is on display, will be made happy in the cordial attention they will be accorded at the hands of Messrs. Freeman and Doring.

Chester Hazlett was the principal reed instrumentalist and soloist with Paul Ash at the Granada Theatre, San Francisco, before coming to New York to join Whiteman, and prior to that engagement he played clarinet with the San Francisco Symphony Orchestra for several seasons. So not only is his training for the playing of saxophone and clarinet of the best, it is coupled with long experience with fine organizations.

Chester has been using a gold-plated brass saxophone, as soloist with Whiteman, for some time. In January, he heard and tried the solid silver Selmer Alto made for Rudy Wiedoeft and was so impressed with its quality that he told George M. Bundy, President of Selmer, Inc., that he must have one even if it did cost double the amount paid for a gold-plated brass one. Wiedoeft's silver alto



CHESTER HAZLETT

saxophone, delivered to him in January, 1927, was the first saxophone of solid silver ever made, so far as it was possible to ascertain.

Concerning his new silver alto which was delivered to him at the end of June, Hazlett wrote Mr. Bundy as follows: "George, this is positively the finest thing in a saxophone that I ever had in my hands. Of course, it is slightly heavier than the brass instrument but the tone is more mellow and the volume and carrying power greatly superior. It records beautifully and I can force it to the utmost *fff* without the tone becoming nasal and raw, as with a brass instrument. It is a wonderful boon to me in my solo work."

At various times during the recent Music Industry Chamber of Commerce Convention at Chicago one was tempted to a vague suspicion that there were some wild Indians in the party, and one of our editors had more than a suspicion that some of them roomed across the corridor from his sleeping quarters.

The suspicion of the wild variety was never fully confirmed but there was a very large and quite tame Indian on duty nearly all the time in the vicinity of the Ludwig & Ludwig exhibit. Whether or not he was a real Indian was not divulged but he certainly looked the part and he did a good job impersonating the Big Chief who is the namesake of Ludwig & Ludwig's new Big Chief Banjo, one of the outstanding features of the string instrument exhibits at Chicago. We were reminded of all this by receipt of a very well gotten up folder published as an aftermath of the Convention. If you want to know a little more of what it's all about, write to Ludwig & Ludwig, 1611 N. Lincoln Street, Chicago, Illinois, for a copy.

## THE CLARINETIST Conducted by RUDOLPH TOLL



RUDOLPH TOLL

THE conductor of this department is a recognized authority in all matters pertaining to the tuition, technic and literature of the clarinet and kindred instruments. Mr. Toll was formerly clarinetist with the Pittsburgh Symphony Orchestra, the Boston Opera Orchestra and Instructor of Clarinet at the New England Conservatory.

Questions are solicited from subscribers of record, and all legitimate queries over full signatures, addressed to the CLARINETIST, care of JACOBS ORCHESTRA AND BAND MONTHLY, will receive Mr. Toll's prompt attention, but only through this column.

It is obviously impossible to give attention to inquiries regarding the "best make" of instruments, "best brands" of reeds, "best methods," etc.

AS A reader of the ORCHESTRA MONTHLY I want to congratulate you upon the highly instructive articles you contribute to your department and the intelligent, clear-cut answers you give the questions of your correspondents. I would like to see answered in your column the following questions.

—J. T., Blue Island, Illinois.

### PLAYING UPSIDE DOWN

What advantage is there in playing the clarinet with the reed on top instead of under the mouthpiece?

Quite obviously, there is absolutely no advantage in playing with reed and mouthpiece reversed, unless you desire to appear funny and awkward. You rarely see the clarinet played that way, and it does not seem natural. Of course it is quite possible to play the clarinet in such a manner, the same as playing the violin left-handed with strings reversed, but you do not see the leading players of either clarinet or violin adopting the reversed style.

There was a time when many clarinet players used about two yards of twine wound around the reed and mouthpiece, instead of the present day reed holder. The twine was thought to allow more freedom in reed vibration, thereby producing a better tone, but the twine habit became obsolete because after all there really was no advantage in its use, and I am sure that the tone of the clarinet is just as resonant and the quality as good with the metal reed holder. As a matter of fact the quality of tone depends entirely upon the player himself, whether or not he uses twine or a metal reed holder with a mouthpiece of wood, rubber, glass or metal. Good quality of tone may be produced with all these various substances, but it must be properly developed, much the same as with the human voice. We all have good vocal chords, but not all of us have good voices, and for the same reason—lack of development. Remember that we are in the age of going ahead, therefore if you want to keep up with the big parade do not reverse your speed (nor your mouthpiece).

### ARE "A" CLARINET PARTS IN THE DISCARD?

Is it true that the A clarinet is gradually being done away with?

Since the coming of the moving picture houses with continuous music, it has become quite necessary for clarinetists to transpose or else miss a number of measures by frequent changes from one clarinet to another. This, I believe, is causing a gradual dispensing with the A clarinet. As a matter of fact there is much music written for the A clarinet that might just as well have been given to the B $\flat$  instrument, thereby avoiding much of the annoyance of changing clarinets; moreover, the conductor of the orchestra soon would raise objections and demand that you transpose—at least to the point where a convenient change might be made without a break in the music. New publications seldom have printed parts for A clarinets any more.

### DOUBLING ON THE TRUMPET AND CLARINET

I have read your department for some time but have not been particularly interested in it until lately, owing to the fact that I am and have been a cornetist (not trumpeter) for many years. Now I wish to ask your opinion as to whether it is possible for me to take up the clarinet without interfering with my trumpet playing. I find a number of good trumpeters that double on the saxophone who tell me that it does not interfere with their trumpet work, and this has started me thinking as to whether it is any more difficult to double on the trumpet with the clarinet than the saxophone. I don't happen to know anyone who doubles on clarinet and trumpet, but the others seem to lay stress on the ease with which the saxophone can be played. In your opinion would the two instruments interfere with each other, and, especially, do you think that playing the clarinet would tend to weaken my endurance on the trumpet?

Excuse me for writing at such length, but I am much interested in the matter and wished to make my attitude clear. I thank you for whatever advice your experience may suggest giving.

I recall two fellow bandmen who played clarinet very well, but the trumpet (or, rather the cornet in those days of twenty years ago) was their main instrument. Both these players had marvelous endurance on the cornet. However, these players then did not double on clarinet and cornet on the same job, as so many modern players now commonly

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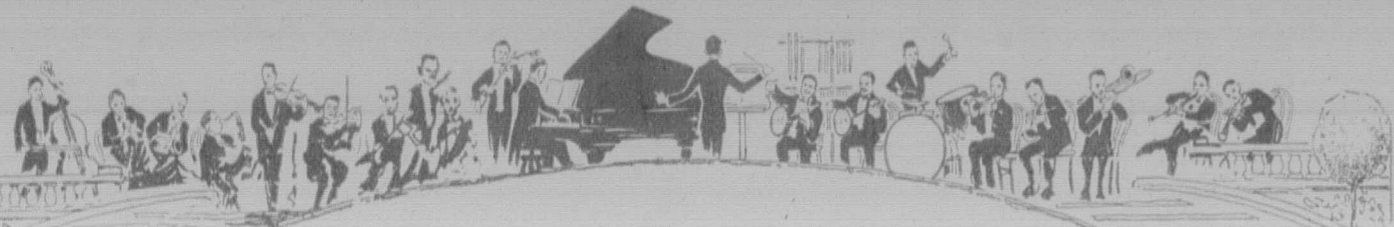












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ALBERT F. BROWN

(See page 12)



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1927

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