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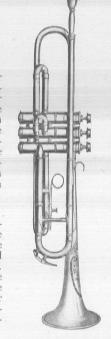
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ORCHESTRAL PIANO PART DANCE OF THE LUNATICS, An Idiotic Rave. . Thos. S. Allen

ANNOUNCEMENT

With this issue of the magazine Norman Leigh actively assumes the post of Associate Editor. Mr. Leigh, of course, needs no introduction to our readers, having for the past year conducted our Boston column, and since the first issues (with JACOBS' OR-CHESTRA MONTHLY a matter of nearly twenty years) contributed to the music section. In the near future we intend to announce certain matters of interest to our readers concerning changes in our columns which, we hope and believe, will meet with

their entire approval. C. V. Buttelman, Managing Editor.

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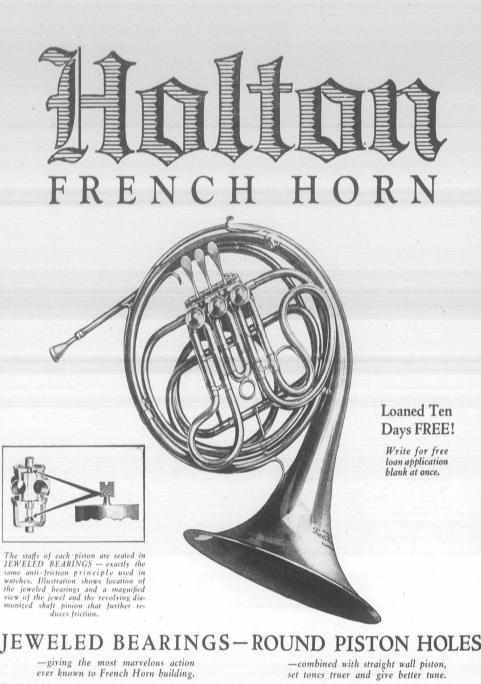
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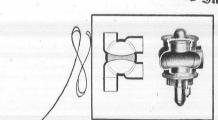
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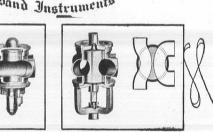
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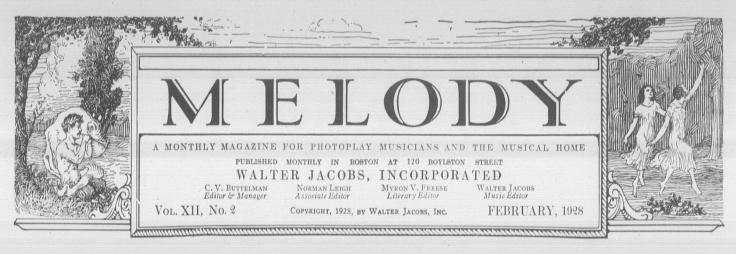


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FEB 20 1928



The Lion and The Lamb

musical life is something that no belt. intelligent person, today, is inclined to dispute. We are also aware that there is jazz and jazz. For instance, there is jazz as represented by the compositions of Messrs. Gershwin, Grofe, et cie, and there is jazz resulting from the sizzlings and fulminations of less talented but indubitably more active workers at the craft. There are also various shades in the manner of presenting jazz, ranging from the musicianship of such leaders as Paul Whiteman, Paul Specht, and our own Leo Reisman, to the less subtle as well as irritating; that it can be presented with privileged seat in a crowded dining room, or can be dished out with the ready vigor accorded a plate of beans in a chain restaurant. And, in addition, let us repeat, we realize that jazz has a rôle to play in modern musical life. That this rôle should be one of the lion, delicately picking the bones of the classical music lamb, is something, in which we cannot

The Lion Has a Chop

We have taken note of the fact, contained in reports from correspondents of this magazine, located in all the large cities throughout the country, that there is a general trend away from classical music, at least as an orchestral feature, in picture houses, and a substitution therefor of jazz-band presentations. This is to be deplored and would seem to it will be necessary to bend an ear to the outpourings of the agile-footed organist engaged in his relief that it is ended. What price all applause if was forced to perform a modern miracle, reassemble commensurate with the effort. throughout the country wherein we may be reason- concerning their listeners' emphatic protests against

"E HOLD no brief against jazz, as ably sure that the better types of music will always the plethora of jazz which formerly bulged, and even constant readers well know from past hold orchestral pre-eminence. These exceptions, today somewhat strains, the ether, that motion perusals of our columns. That it however, do not contravert the fact that, in the main, picture patrons are yawping for jazz. It would has its place and interest in our classical music has been badly clawed in the cinema appear to us that these publics interlock too closely

A Trainer's Explanation

It cannot be disputed that the owners and operators of our motion picture houses are laboring diligently, as is their privilege, in the vineyard of the dollar, and that if classical music had been, with them, a paying proposition, it still would be in evidence on their various circuits. L. K. Sydney, executive in charge of the DeLuxe chain of picture houses on the Loew circuit, in an article appearing and somewhat gaudier trappings exhibited by smaller in a late issue of another publication, recently has fry. And so, before proceeding, let it be known come out, half-heartedly deploring and, it must be that we understand jazz can be musically interesting noted, somewhat cheerfully admitting, that classical music, as an orchestral feature, has failed signally the suavity of a maitre-d'hotel ushering one to a with motion picture audiences. We quote from Mr. Sydney:

> Have you on your recent visit to any high class mo-tion picture theatre observed the slow draggy feeling that seems to hit the atmosphere when the big symphonic orchestra tackles the strains of "Queen of Sheba," "Pagliacci," or "Marche Slav?" No? Well, the next time you visit one of these tremendous theatres see if that isn't so.

> And again, in presenting the other, and to him, evidently brighter side:

The stage band with its jazz instrumentation has served a splendid purpose in bringing to the theatre audiences who patronize motion pictures a fine concep-tion of rhythm and popular music. The public can't keep its feet still, and when you accomplish that you have placed them in a happy frame of mind.

We do not in the least doubt the accuracy of Mr. Sydney's observation, although we find difficulty indicate that if, in the near future, one should care in accepting his remarkable statement in another to hear any of the better music in our cinema palaces, portion of the article to the effect that motion picture audiences applaud classical music only to show their rapids. There is, for instance, the redoubtable failed to sell the better class of music to their

for that. One might go a bit further and say that in the majority of cases where jazz presentations are sold with conspicuous success the feature which sells them is not the band, per se, but the acts (or should we say "actions") of the dancers, singers, and comics, for whose didoes the band furnishes a musical background. For these reasons we cannot accept Mr. Sydney's antithetical picture as conclusive evidence.

To revert once more to figurative speech, we are convinced that the particular lion under discussion is a managerial pet rather than a public favorite. A number of instances have come under our observation where the feeding to him of the classical lamb has resulted in a gratifying reduction in the general running expenses of the houses concerned. In other words we are inclined to the opinion that economic pressure rather than patronage demands are responsible for the present situation. To this we offer no objection. If, in the opinion of the sagacious gentlemen in whose capable hands rests the destinies of our motion picture circuits, it is necessary to shorten sail in deference to meteorological indications within the industry, that, of course is strictly their own business. We do not, however, care to see this condition used as a peg on which to hang propaganda intended to influence the public mind against what, after all, represents the ultimate goal of all serious musical endeavor.

The Lion Goes to School

OUT in Newton, Massachusetts, the School Department, through its director of music, Charles R. Spaulding, has invited the lion to the party. The Music Department is about to inaugurate a jazz-band course in which the students will be given the chance to get expert training and experience in dance work. This is an innovation with a vengeance for perspirational accompaniment of the current picture. this be true? Neither do we intend to question his conservative New England, and at first blush might Of course there are some outstanding exceptions to business acumen. Nevertheless, it would appear seem to foreshadow another tragedy in musical this apparently universal attempt to shoot the musical to us that if motion picture houses in general have circles. Given careful thought, however, it would appear to be but another entering wedge of a broad-Roxy. We question if this supreme showman will public, one must look to these same organizations gauge policy in respect to matters which not always ever make jazz the paramount feature of his pro- for the fault rather than to the music or the audiences have been accorded their just due in the past. We grams. It will always be in evidence to an extent, themselves. The reason for our belief is just this: have a suspicion that in this particular instance (as however, for the reason that Roxy is possessed of an certain houses have sold, are selling, and no doubt has proved to be the case with the Cass Technical extremely nice sense of balance in the matter of will continue to sell this type of music to their School of Detroit whose musical department under program making, managing to please all tastes while patrons, and have succeeded in acquiring a comfort- the direction of Clarence Byrn has for some time neglecting none — by no means an easy task. There able fund of shekels in the process. It is to be adopted a similar policy) the lion will be given a drill is also the New York Strand, at which house the admitted that this policy calls for a superior brand in good manners and by no means will be allowed the lion, under managerial supervision, made a splendid of salesmanship, or, if you prefer the term in this run of the cage. That is to say, in the first instance, meal of it. Strange to say this caused serious gas- connection, showmanship. Nevertheless we cannot that the training which will be given pupils in the tric disturbances in the box-office, and the house help but think that in the long run the result is Newton schools in the matter of orchestral dance playing will lead to results more analogous to the the classical bones and clothe them once again with

It is difficult for us to believe, with the evidence work of our finest professional teams rather than to flesh. There are a few other houses sprinkled continually being offered by broadcasting stations the ebullitions of our worst; and in the second in-

Continued on page 9, column 2

The Modernized Instruments of

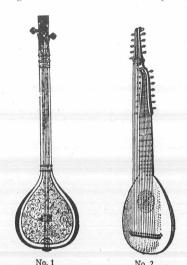
S promised in my first article on this subject, I will now give some geneological data on the fretted instruments in order that past progress may be used as a measure by which to judge future possibilities in the matter of improvements.

If there is any existing doubt as to the possibility of these improvements in both the fretted instruments and their players, it can be dispelled by simply a cursory survey of the known history of the fretted instruments. Before man began to leave a permanent record of his musical activities there already were in existence two general types of stringed instruments: one was known as the lute type (cut 8), which was identified by its strings being plucked; the the other was known as the lyre type (cut 9), the strings being struck. The lute type of instrument finally gave us the harp, without, however, bringing to a stop the evolution of the smaller stringed instruments, while the ancient lyre reached its prehistoric culmination in the dulcimer (cut 7). The primitive lute consisted of merely a string or two stretched across a board or stick and twanged with the fingers of either hand. It never seemed to occur to anyone to shorten the strings with the fingers and thereby sound another note. With these crude instruments the addition of a new note involved the addition of another string, for that was the only way known to the simple instrument builders of increasing the range of the instruments they made. The most primitive of these lutes extended in range as far as four strings, where they stopped, and instruments of this type possibly were in ex-

Theoretical Speculations

istence ten or fifteen thousand years ago.

By many theoretical historians the lyre is considered to be the development of the lute, but of course there is no way by which to exactly identify the progressive steps through which these types of instruments were evolved, for that, long since, has been lost in the murkiness of unrecorded history. However, it is true that cutting away the board of which these primitive instruments were made, so that an empty space was left behind the strings, would give an instrument of the lyre type.



Early string instruments—No. 1 Magoudi, a guitar of Hindustan. An ancient form of the guitar which has survived in the Orient to modern times. No. 2, 7 Hoeobos; a large lute popular in the 16th and 17th centuries. The long strings were used only for bass notes and were played open (unfingered). Similar in voicing to the modern harp.

Troubadours

The Fretted Instruments Their Origin, Development, Present and Future Status

By GEORGE ALLAIRE FISHER



Instruments of the 17th century: In the right hand of this quaint figure is a bass lute: from the belt, on the right, hangs a guitar, on the left a lute The left hand holds a viol—just starting on its climb violinward. Some of the other instruments are easily recognizable; the oboe, drum, harp, bag-pipe, triangle, horns, etc.

Anyway, we find both types of instruments in general use when history began, and, moreover, having an apparently extensive although unknown history of development back of them.

As the two types of instruments began to evolve, their evolution apparently pursued different ways. Attempts to increase their tonal power led to two different methods of doing this, and these were applied to the two types of instruments in general. With the lute type of instrument the idea seemed to be to increase the tone by increasing the size and number of the strings that were tuned in unison, while the lyre type depended on a higher tension of the string and an increase of the force by which the strings were vibrated. Eventually, and probably for convenience in holding it, the lute developed a neck, and undoubtedly the accidental interference of the left-hand fingers while holding the instrument disclosed the possibilities that fingering (as it instrumental register. In ancient times the development of the lute type of instrument of those times — the Aryan, Chinese, Greek,

Up to three thousand five hundred or four

ment then in existence. Egyptian hieroglyphics tell us something about the orchestras that were customary at that time. One of them included twenty harps, eight lutes, six lyres, seven double pipes, six flutes, several single pipes and also tambourines, almost half the orchestra consisting of lutes and lyres. It is generally believed, by the way, that the music of that time, 1500 B. C., was nonchromatic in character.

When Rome became mistress of the ancient world, to a considerable extent she united the arts of all races and nations of those times, including the art of music. Instruments that were made and used by races remote from Rome were brought to the city of the Caesars, compared with other instruments and, to a certain degree, standardized. The somewhat unsavory Nero was said to have been a skilled performer on the lyre and also the pandora, the latter a small Assyrian instrument of three or four strings. In passing, from this name of pandora there come in direct descent the names of some of our modern stringed instruments: pandora became bandurria, then bandore, banjore, and finally banjo.

The Lute Takes Shape

During what is known as the "Dark Ages," the development of the lute type of instrument proceeded, but not much more is known about the steps and processes involved than is known of many other things that occurred in prehistoric times. Records were kept only by the monks, and these deal only with their own music as used in monasteries and churches, and no stringed instrument of any type played an important part in this sort of music. It is fairly certain, however, that during this period of more than one thousand years the lute type of instrument was receiving considerable attention from musicians and musical instrument makers. They were being improved in appearance and effectiveness, and were extremely popular with both the musicians and the public. By the sixteenth century the lute



is now called) gave for additional notes to the had reached its highest type of development, and was in extensive use in a multitude of forms - not only in Europe proper, but in was simultaneous with all the dominant races other countries that were in touch with European customs and manners (cut 4).

It is probable that the European popularity of the lute was in a large measure due to the thousand years ago the lute family had reached Saracen conquest of Spain, for in ancient times a comparatively high degree of development. this instrument had become a favorite with In many ways lutes undoubtedly could give a the Arabians. Their contact with European greater variety of effects and more kinds of civilization, through their settlements in Spain, musical usefulness than any other instru- really did so much to introduce and popularize Melody for February, 1928

the lute, that the Moors have left as obvious a mark on music as upon mathematics, astronomy and medicine. The highest development of the Arabian lute consisted of an instrument with almond shaped body (similar to the Italian mandolin), made of twenty or more strips of maple wood, having a flat top, with three rosettes or sound holes in this top. The strings, eight in number, were tuned in pairs.

The early European lute apparently was a direct duplicate of the Arabian lute, but eventually the number of strings was increased and various sorts of tunings were tried. Until the sixteenth century twelve strings (tuned in pairs) apparently was the largest number to be used, and for a long time eleven strings was the usual number employed. These eleven-string lutes were with five pairs of strings, each pair being unisons, and a single string that was the highest in pitch and shorter than the others in length. The latter string was called the chanterelle, and was used in the same manner that the fifth, or thumb string is used on the modern five-string banjo (cut 2).

By the seventeenth century lutes had appeared with as many as twenty-four strings, arranged in twelve pairs. Six of these pairs were above the fingerboard and could be stopped with the fingers of the left hand, while the other six pairs extended along the side of the fingerboard and could give only their open string note, somewhat the same sort of arrangement that holds today with the harpguitar. These lutes were fretted by means of catgut strings tightly fastened around the neck of the instruments at the proper distances to give a chromatic scale. The tuning of the open strings varied for different countries and for different eras, and this also was the case with the writing of music for the lute from the leading music critics of the time. (cut 5).

The Popularity of the Lute

The most common practice of writing was to have a staff composed of as many lines as the instrument had strings. The top line represented the first string, the second line the second string, etc., and the frets were indicated by the letters of the alphabet in order (as a, b and c), or sometimes by the use of figures instead of letters. Thus a staff of six lines would be used for a six-string lute, and b or 2 on the second line would indicate the second fret on the second string.

Lutes were made of all possible sizes, according to the purposes for which they were intended to be used. The bass lute was known as the *chitarrone*, and some specimens are still preserved that measure almost seven feet in length. The instruments were elaborately wrought — in fact, more attention seems to have been paid to their appearance than to their tone. The strings were of catgut, and it



Italian Lute Tablature and its meaning in modern notation. The lute on which this was to be played had six strings—one for each line of the staff. The figures represent the fret used on each string; the whole notes are open strings and the time is shown by the notes below the staff.



A procession of Assyrian Musicians, from a bas-relief taken from the ruins of Nineveh. Probably of about 1300 B. C. The instruments are dulcimers, which were played either in a hor-

was not until comparatively recent times that wire strings on the mandolin and banjo displaced the use of gut strings for all instruments of the lute family. Even to this day the greatest guitarists prefer gut strings (cut 3).

In the sixteenth and seventeenth centuries the lute family of instruments reached its zenith, being equally in favor as solo instruments or in orchestral combinations. The general popularity of the instruments at that time was fully equal to that of the violin or piano of the present time. In 1676 Thomas Mace, a skilled lute player of England brought out his famous Musick's Monuments, in which he gives us a great deal of information about the lute and its players. Mention is made, for instance, of John Dowland, a skilled lute player attached to the Court of Christian IV of Denmark. In 1608 Monteverde, who is considered as the father of opera, used a chitarrone or bass lute in his orchestra. Bach used the lute in his orchestra, and many other composers of prominence at that time did likewise. In addition, there were a whole host of writers who confined their creative work entirely to instruments of the lute family, and their works met with unqualified approval



It was during this time that the lute family began to break up into the various types of instruments which we know today. The mandolin emerged as a small lute with fretted fingerboard and some four to six double strings. Italy was the scene of this mandolinistic development, and until quite recent times has been the chief stronghold of mandolins and mandolinists. There formerly were two kinds of mandolins that were popular in Italy, known as the Neapolitan and the Milanese. The Milanese mandolin usually had ten strings tuned in five pairs; the open strings were tuned to G, C, D, A and E. The Neapolitan mandolin had the same stringing and tuning as the modern mandolin, namely: four parts of strings tuned the same as the violin — G, D, A and E. In Spain a development of the mandolin had six double strings, and is still in use. The Turks also have an instrument of the mandolin family that has seven double strings (cut 1).

The guitar reached Europe by way of Spain and the Moors. In the sixteenth century a guitar-like instrument was in use in Italy and in France which had five strings, while the modern form with its six strings tuned to E, A, D, G, B, E, is usually credited to a German named Cetto, about 1790. The banjo, which

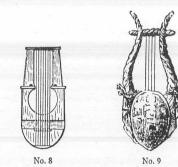
owes much to the lute development, was by that time on its way to the place it now occupies in the world of modern music, via the British colonies in America, and the imported Africans whom the colonists held as slaves.

The Villain Enters

Just before the beginning of the eighteenth century an entirely different family of instruments, known as viols, began to improve. These instruments of course were the fathers of our modern bowed instruments, but prior to the eighteenth century they had not accomplished a great deal in the music world of their time. Toward the close of the seventeenth century, however, various changes began to be made in the construction of the instruments of the viol family which made a great deal of difference in their effectiveness and popularity. Frets were discarded from the fingerboard, the enormously valuable researches and experimental work of the old Italian school of violin makers had affected the proportions, shape and tuning of the instrument, and by 1700 the violin had quite definitely emerged from the old family of viols.

From that time, instruments of the lute family rapidly declined in popularity. The development of the piano by this time also was well under way, and one of the modern piano's predecessors, the clavichord, gradually superseded the lute as an accompanying instrument. Likewise, the popularity of the lute in the orchestra began to wane through the introduction of the violin which recent improvements had made so much more effective in every way. It must be remembered, however, that in order to evaluate justly the potential resources and usefulness of modern lute-type instruments, consideration should be given to the fact that from the dawn of music history until about three hundred years ago, instruments of the lute type were undisputed monarchs of the stringed instruments. This means that for practically ten thousand years fretted or plectral instruments occupied the position that the bowed instruments have held for the last three hundred years. What reversed in popular esteem the order of popularity of these two instruments was the sudden and marked improvement of the bowed instruments which has enabled them to produce all the marvelous effects made use of by their players and the writers of their music in modern times.

Insofar as tone improvement in the lute family of instruments was concerned, there had been very little for many centuries. The improvements which had taken place identified themselves gradually and made their appearance in such an attenuated manner, so to speak, that no marked flurry of excitement was caused at any time by their appearance. When the viol family discarded their swaddling clothes



Cithara: an ancient instrument of the lyre type, developed and used by the Greeks from 1000 B. C. to the Roman Conquest (146 B. C.). It partook the nature both of the lute and the lyre inasmuch as it was played with the fingers or with a plectrum. No. 9, Prehistoric Greek Lyre or Chelys.

and appeared in full-voiced maturity, no cor- would be to incorporate a complete choir of this opera is now produced this part is usually responding improvement occurred in the lute both the mandolin and banjo families in the family of instruments. It is only recently, modern symphony orchestra, and use them for practically within the last twenty-five years, only those effects which they are best fitted to that very much activity in tonal improvement and variety of expression for these instruments has manifested itself. Practically all these writers are more interested in the securing of improvements are so recent that they are new effects than they have been for years. It operas are given that have scored parts for the familiar to all of you who read this without at- will be only a question of time when they and tention being called to any specific one of them. the fretted instrument enthusiasts get to- by the composer. In Verdi's Othello, for in-

Improvements in Lute Type of Instruments

The changes in banjo construction and technic are chiefly noticeable in the many excellent tenor, plectrum and five-string banjos now in use. Both the tenor and plectrum banjos, as well as the smaller mandolin banjo, are of quite recent appearance, and are a definite part of this improvement-seeking movement in fretted instruments. Mandolin improvements include chiefly the arched and graduated tops and backs, instead of bent strips of wood and a flat top. There have been fewer changes in guitar construction than can be found in either of the other two instruments mentioned. The chief improvements in guitars have to do with making instruments that are of satisfactory tone and sturdy enough to give definite service for a lifetime or more. The arched top and back construction, suggested by the modern violin family, also has been applied with success to guitars.

These modifications indicate that a sort of renaissance of the fretted instruments is on the way. It practically always has been the case in history that when some certain form or system has been displaced by a newer form or system that the first one did not become extinct. Its displacement served rather as a stimulus, and after a reasonable length of time the previously dominant form reappears in an improved shape that puts it on a par with, or even ahead of, its successor. That some such development will occur in the case of the fretted instruments seems both logical and indicated. There is no scientific reason why fretted or plectral instrument tone cannot be as powerful, as varied in expression, and as responsive to the performer's wish, as is the bowed instrument tone. It is just a matter of identifying the proper construction to go with the picked string so that these qualities are manifest. Fretted or plectral instrument tone of course always will be different from that of the bowed instruments. But there should be no rivalry between the families of instruments; they supplement and augment each other rather than seek to displace each other, and when rightly evaluated it easily can be seen that either type of instrument without the other would be less valuable in itself.

Plectral Achievement

Within the last dozen years or so there have been several orchestras which were symphonic in their proportions, except that instruments of the mandolin family took the place of the bowed instruments, and the effects produced were of decided musical value. It would be interesting to mention a few of these orchestras, but they are too numerous and space does not permit. Many of them established themselves so thoroughly in the musical life of their communities that they have gone for season after season, making a definite and valuable contribution to local music life and receiving a fairly generous share of support from the public.

Perhaps the best demonstration of the possibilities of the plectral and fretted instruments produce. Some such orchestra will be tried before long, as symphonic conductors and gether and evolve some such great orchestra as suggested. Indeed, for that matter, many of the standard writers of classics have given the fretted instruments fairly prominent parts in their compositions: Mozart used the mandolin in Don Giovanni, and Beethoven wrote a sonatina for the instrument. Handel also employed it in his Alexander Balus, and the Italian, Paisiello, used it in his setting of The Barber of living that the fretted instruments will regain



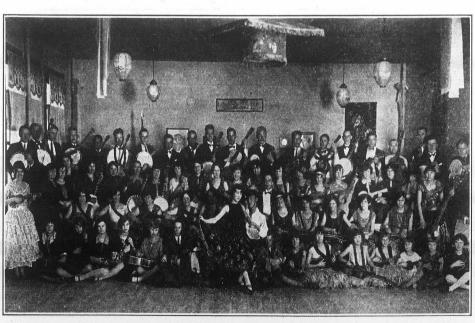
The Gittern: A medieval ancestor of the guitar, strung with wire and usually played with a plectrum. It was derived via the cittern, and was also known as the giterne or guiterne.

There have been many writers for the guitar whose musicianship compared favorably with that of leading composers for other instruments. Among them may be mentioned the Spaniard, Ferdinand Sor, who created quite a sensation in England shortly after the Peninsular Wars with his guitar recitals and compositions for the instrument. Giuliani, Legnani, Kreutzer, Nüske, Regondi and Schultz have been some of the other chief composers for the sistent endeavor to remove whatever handicaps guitar. Berlioz, who is known as the "father of modern orchestration," was able to play no other instrument than the guitar. Paganini was very fond of it, so much so that at one parts of the great orchestra. Even so, things time he gave up the violin in order to devote move very quickly nowadays, much more so his whole time to the guitar. He wrote several than ever before, and it may well be that not quartets for violin, viola, 'cello and guitar. In many years will elapse before the fretted in-Rossini's setting of The Barber of Seville, he struments will be developed to the point where originally used the guitar as an accompani- they again need acknowledge the superiority ment for Almaviva's Serenade, but whenever of no other type of instrument.

given as rescored for pizzicato violins, violas, 'cellos and basses.

In the two great opera houses of Paris, the National Opera and Opera Comique, it is customary to have a good mandolinist in the orchestra, so that when any of the standard mandolin, they can be presented as intended stance, there is a very effective intermezzo for the mandolin with orchestral accompaniment. Wolf-Ferrari scored his Jewels of the Madonna with parts for mandolins, and whenever these operas are performed in either of the Paris opera houses these parts are usually played by mandolinists.

It may not be in the time of anyone now a position in the music world corresponding to the prominent one they occupied for so many thousands of years, but indications at least show that they are on the way. Everything that can be done to help their progress will hasten the arrival of this condition, so much desired by the fretted instrument enthusiasts. On the one hand, from the symphonic players, composers and arrangers we need a more careful consideration of the unique effects peculiar to the fretted instruments, and of their value as part of the orchestral tone color. On the other hand, from the fretted instrument enthusiasts and manufacturers we need a fuller comprehension of the value of inclusion of these instruments in the standard symphony orchestra, a more logical consideration of the socalled shortcomings of these instruments when considered as candidates for that much-to-bedesired position at the present time, and a perof tonality or playing technic that are offered by the bow-stringed enthusiasts as reasons for the undesirability of fretted instruments as



WICHITA FRETTED INSTRUMENT ENSEMBLE

 $T_{avocation}^{HIS}$ cheerful group is a typical ensemble of students and amateurs whose musical experience—either as vocation or avocation—is gained through the medium of the "modernized instruments of the troubadours." The young people appeared in the annual recital of the June Frisby school at Wichita High School auditorium, the ensemble being in reality a combination of the several ensembles, representing the various "families" of fretted instruments. You may see in the picture mandolins, mandolos, mando-bass, banjos, tenor banjos, guitars, Hawaiian "steel" guitars, ukuleles, tiples, and tenor harps,

This and That

CONSIDER THE COMPOSER! The average person carries in his mind a picture of the modern specimen as one lolling in the lap of luxury — possessor of gaudy automobiles and a country estate. He smokes two dollar cigars and massages his epiglottis with the choicest of viands. His Scotch whiskey is the most expensive and the least corroding of domestic manufacture. He lives off the proceeds of his royalty statements and is almost, if not quite, the social equal of his publisher. He skips through life with a song on his lips and his pockets bulge with twenty-dollar bills. A perfectly charming picture is it not? - or would be if authentic - which it is not.

However, true or otherwise, it is quite evident that it is this picture which looms before the eyes of those percipient and-may we add-somewhat grasping persons at Washington, in whose capable and energetic hands rests the business of collecting the money destined to pay for the war. that made the world safe for dmcrcy — we refer, of course, to the officials of that efficient collection agency of our Uncle Samuel's known as the Internal Revenue Bureau. These gentlemen, in their high widsom, have decreed that a composer's royalties, and whatever monies he receives from the sale of manuscript proffered by him in barter, are 'unearned' income and therefore not subject to the twentyfive per cent deduction on income which has been "earned." Of course, if the composer sweats his brains to order - that is to say, executes a commission — the proceeds, by some hocus-pocus peculiar to the bureaucratic mind, become "earned" income and enjoy equal rights under the law with the fifty-thousand dollar (more or less) salary of a bank president. All this appears very strange to the writer who, a composer himself, has never been troubled by any doubts as to whether he belonged to the producer or investor, the working or leisure class. Apparently he has been suffering from a false sense of inferiority - the only difference existing between him and the moneyed aristocracy of this, his native, land (at least as far as Washington is concerned) is one of degree - a pleasing if not negotiable thought.

Our own government is not alone in the realization that a composer should be penalized for having too easy a time of it. England has just placed a tax of twenty per cent on all royalties paid by British publishers to alien composers - an export tax on earnings as it were - a thoughtful act, to be sure. The composer really has more than his grudge him the money he acquires - it is the one and only point of contact possessed by him with the financially elect of this world. Successful composers in particular find themselves the object of a highly distasteful solicitude. Ask any writer of a musical show as to the manner in which his royalties are cut up — the major and minor grafts that intervene between his royalty check and his bank account. And now the government has joined the horde! No doubt the time will yet arrive when a dime discovered in the pocket of a composer will constitute prima facie evidence of its having been stolen. This is not so far-fetched an assumption as it may appear !- we tell it you!

A Symphony in Every Town

A S SHOWING the increasing interest in music in the smaller cities of this great land, we would like to tell the story of the Lincoln Little Symphony Orchestra of Lincoln, Nebraska, Lincoln, possessed of some of the finest musical talent to be found in the Middle West had for some time held to the hope of having a symphony orchestra of its own. In October, 1926, the Lincoln Junior Chamber of Commerce was organized, and in looking around for some feature of civic importance with which to identify itself, easily found it at hand. The local musicians were forming a symphony orchestra and the Junior Chamber of Commerce, realizing the importance civically and culturally of this enterprise, immediately took the new organization under its wing. Mr. Earl Coryell was appointed business manager and the affair with a mempership of thirty musicians was launched under the baton of Mr. Rudolph Seidl. Although only one concert was given the first season, this left a surplus in the treasury rather than a deficit - something that cannot be said of the premiere of every symphony orchestra. This season the orchestra is scheduled for four concerts, two of which have already been given, the first on November 8th, and the second on December 13th, 1927. The third and fourth dates are to be February 7th, and March 21st of the current year.

Great interest has been shown in these concerts, and the Lincoln Junior Chamber of Commerce believe that they will have no difficulty in securing a list of permanent subscribers in order that the orchestra can be put on a firm

matter of having its own symphony orchestra can be duplicated in countless other cities of a like size. No doubt the time will come, and this is a thing to be hoped for, when such organizations will be the rule rather than the exception; there is nothing that will quite so raise the musical self-respect of any community.

The Chauvinistic Kangaroo

THE initial number of The Australian Musician carries an item to the effect that there is a considerable agitation favorable to the withdrawal of Australia from the International Copyright Agreement insofar as it affects music. The item, in part, is as follows:

The suggestion is that no music should be copyrighted in Australia, unless printed here, and a further handicap on foreign compositions should be imposed by introducing a scale of copyright fees that would secure for the Australian composers a worth-while preference.

It does not seem reasonable to suppose that any such proceeding can be entertained seriously by the lawgivers of australia. If, however, such should be the case, we can see little comfort or benefit to be derived by the native Strausses (or Berlins) from this proposal. The copyright law of the United States, for instance, grants copyright to foreign applicants on the same terms as are granted American applicants by the country concerned. Now without the least desire to draw invidious comparisons, we might point to the fact that, under such circumstances, the Australian copyrighter might lose considerably more than he gained. one cannot but reflect, human nature being the frail thing it is, that other countries affected by the results which would attain from this alleged outcropping of misplaced patriotism, if it were allowed to reach full flower, might retaliate in a like manner, and that, instead of a world market, so to speak, for his music, the local Beethoven (or Gershwin) would be restricted to selling his masterpieces to his brothers and "his sisters and his cousins and his aunts" of Australia. Now are there enough of them to make the game worth the candle? We doubt it.

Canned Competition

THE National Park Seminary for Young Women has recently added to its equipment by the installation of an Auditorium Orthophonic Victrola. The installation is something of an innovation in that it is the first Auditorium instrument to be purchased by an educational institution. The job is one of the most elaborate yet done by the Victor Talking Machine Company.

The setting of the machine is particularly striking for it dominates the grand ballroom of Ament Hall, a structure ninety-six by one hundred feet which was recently completed at a cost of \$482,000. This huge room rises through three ordinary stories, then through a clerestory with great Gothic windows and up through an open beamed roof to a height of one hundred and five feet. The entire room is surrounded by an Ambulatory twenty-six feet wide in which are placed statues and works of art. The installation, with all of its special features, represents an expenditure of about \$10,000. These details have been gone into rather fully in order that the readers may get some idea of the sort of places these machines are going into. It is a moot question, and one which the writer never has settled satisfactorily in his own mind, as to just what effect this sort of thing is going to have upon musicians depending on music for a livelihood. One's first thought would be that it would eventually work out disastrously. In the present instance one could point to the fact that this

The Lion and the Lamb Continued from page 5

while an understanding of jazz will be recognized as a legitimate part of one's musical education, the subject will be granted only its properly appointed place in the music curriculum, and in no way will be allowed to usurp the rightful position of the better types of music. In short, there will be no parallel in educational circles of the debacle which confronts us in the motion picture field; the lion will be made to lie down with the lamb. If this cannot be accomplished successfully, then indeed will we witness a marvel in contravention of the cherished tenets of zoology; that of the lamb contentedly licking his chops over the remains of the King of the Musical Jungle.

There is no question but that the success of Lincoln in the Auditorium machine, intended for use at formal dances and for the furnishing of concerts, will rob so many musicians of so many engagements during the school year. On the other hand the same machine is going to be called upon to assist in the Musical Appreciation courses, and anything which arouses more interest in, and understanding of, music is bound to work out for the benefit of musicians at large. Certainly, to date canned music has had no serious effects upon a musician's ability to get jobs, as witness the testiony of Meyer Davis's experience told in this magazine last month. It may be that certain classes of work will suffer, but it is reasonable to suppose that other types will e forthcoming to take their place. The history of business is strewn with just such turnovers and yet people have survived. The writer knows a certain horseshoe pad manufacturer who is now making rubber heels for humans. The town of Amesbury, Massachusetts, has turned from the manufacturing of coaches and carriages to that of automobile bodies, as its principal industry. No doubt, if the time ever arrives when musicians see their living actually menaced, as was the case in the above-quoted instances, a way will be found to meet the emergency. The King is dead — Long live the King! Why worry?

Notable Generosity

HROUGH the generosity of the National Association of Band Instrument Manufacturers, the final problem ected with the financing of the National High School Orchestra Camp at Interlochen, Michigan, has been solved. The Association is donating \$10,000 for the purpose of building the outdoor theatre, and in addition will furnish one hundred instruments. Under these circumstances construction work will start at once.

It is with great pleasure that we are able to announce the above. The high idealism and unselfish devotion of J. E. Maddy to the cause of educational music in general and this project, conceived and fostered by him, in particular, deserve the splendid support which has been accorded them. Details of the scheme have already appeared in these columns, and it will scarcely be necessary to remind our readers that this camp will be a place where high school music students in the instrumental group, selected by their respective schools to represent them, will be given an opportunity to pursue their studies during the summer months in healthful outdoor surroundings. The faculty will include several symphony orchestra players and music supervisors of unquestionable standing. An announcement of unusual interest is to the effect that members of the camp orchestra will be considered for complete scholarships by the Juilliard Foundation, the Eastman School of Music, and other wellknown music schools.

A Farewell and a Greeting

FTER seven years of unremittingly faithful service as conductor of our saxophone department, Mr. Edward C. Barroll steps out of the position for reasons given in his valedictory, which will be found on another page of this issue. We know that the many friends he has made, and players he has helped will regret exceedingly his decision as ourselves do. However, as can be seen by his statement, the reasons he advances are unquestionably valid, and we must perforce accept them with good grace. We extend to him the best of good wishes and the heartiest of hand clasps; may his shadow never grow less.

We are glad to announce that we have been fortunate enough to secure a successor to Mr. Barroll with all the qualifications necessary to carry on the good work accomplished by the latter during his connection with the magazine. We refer to Mr. W. A. Ernst, a graduate of Oberlin Conservatory of Music, prominent in the saxophone world, and head of the Ernst School of Music, who this month makes his first appearance in our pages. We are looking forward to a long and pleasurable association, and hereby greet the gentleman with our widest and most ingratiating

The Native Melodic Gift

THE American Grand Opera The White Bird, by Ernest Carter of New York City which received its premiere in Chicago in 1924, has just recently been given in Germany. Paul Passoth, a critic attending the German performance has this to say of the work: "Mr. Carter uses the orchestra of Wagner with a master hand and shows great ability in uniting the means of expression of the music drama with that of the song and aria. The work is full of melodic invention." A European production of American grand opera is of sufficient rarity to be worthy of comment. We have not examined the score of this opera and therefore

Continued on page 61

One Breath will Tell Why "Yorks" Excel

A Cornet Playing Pilgrim's Progress

HE plan I had formed to become attached to the Queen's Own Regimental Band, and thereby "attach" myself to a good cornet at the expense of the Canadian Government, was a simple yet seemingly feasible one. My father (at that time organist at the Jarvis Street Baptist Church) had an excellent choir, one of its members being a tenor singer named Dave and because of my mind being wholly fixed Young who also was first trombonist and quartermaster sergeant in the Q. O. R. Band. In my boyish mind I had figured it out that, if I could make a favorable impression upon this singer, his influence as first trombone player and quartermaster sergeant possibly might gain for me the coveted position.

stronger became its obsession, and one Saturday use, and other fears which now appear foolish. night I mustered sufficient courage to try to But more than anything else, in a sense I was and arriving at the bandroom about seven the singer-sergeant. We (my father and never overlooking faulty playing when it came myself) walked to the rehearsal, but I took to rendering band music. good care not to drop any hint of my reasons for going. He seemed to be somewhat surprised at my suddenly awakened interest in away from home that night! Having to church choir work, however, and suggested that perhaps when I had grown a little older I might

"Knocking Off" an Opportunity

It seemed to me that the choir rehearsal would never end, but of course it did, and when it was over I hung to the heels of Sergeant Young until he was ready to depart. Just as ing my arms about her (I was much taller than he was putting on his overcoat preparatory to she even then) poured out my excuses and pleas leaving, I hurriedly put the fateful question as with boyish fervor; almost in one breath I to whether there was any opportunity for me told that my late arrival home was because of to play cornet in his band and then waited breathlessly for the answer. It is doubtful if anyone can imagine my feelings when very good naturedly he replied: "Why not come to band practice on Monday night? I will introduce you to the bandmaster and ascertain if he is in need of another cornet." I thanked the man and asked him what time I should be there. He told me to come early, and added that as quartermaster sergeant having charge of all band accessories he would look up an instrument for me.

I walked back home with my father that night, but cannot recall one word that he said. My feet were on the earth but my head was in the clouds, yet even in the exuberance of my feelings I was careful not to mention my talk with the sergeant. I knew of course that membership in the regimental band meant an enlistment, and also knew that my father would oppose any idea of a boy of my age entering the army, although my older brothers had been members of the same band but now were out of it. I slept but little, if any, through that night, but tossed around in the bed until Sunday morning while fervently wishing the day would come, pass quickly and bring Monday. On Sunday morning I went to church with my father, and after the service waited around to see Sergeant Young again. In my boyish anxiety I thought that possibly he might have forgotten what he had said to me on Saturday night, and wanted to remind him of it by saying that I would be there early. As a matter of fact, so great was my eagerness to get into the "Queen's Own" that right then I would have

By HERBERT L. CLARKE

Number Six in a Series of Autobiographical Sketches

gone to the bandroom and waited for Monday night to come if he had told me to do so.

I was in a fever of excitement all day Monday, upon the coming night with what it might or might not bring forth, I made so many misses in my lessons that it was necessary for me to remain after school hours and make them up. All through the day, too, I was filled with fears — that perhaps there might not be any was known to be a good man. opening for another cornet; that perhaps all The more I thought about the plan, the the cornets belonging to the band might be in put it into execution by going to the choir re- afraid to meet the bandmaster, who had the hearsal with my father and having a talk with reputation of being a strict disciplinarian and

obstacle which might confront me — getting to it and felt proud even to have it in my hands. remain after school hours to make up imperfect lessons might easily furnish a reason for in my throat I sat trembling in a dark corner find it enjoyable to join and sing in his choir. mother to keep me in the house for more study, as one of her mottoes was: "Be perfect in all you undertake." My mind certainly did work fast while on my way home from school. As soon as the house was reached I went in with a rush, found my mother, and throwhaving missed lessons that had to be made up,

that I had been invited by Sergeant Young to come and hear band practice that night, that the lessons were missed in the excitement of thinking all day about the invitation, and please, might I go to hear the practice?

I never had told an outright falsehood to my parents, for they always had taught me to be straightforward in everything, so I felt a little guilty at not having been more fully open-andabove-board with them concerning my ambitions to secure a real cornet and belong to a real band. To my great satisfaction I was given permission to attend the practice, because Dave Young was a favorite with my father and

The Momentous Try-Out

I left home early after a hastily eaten supper, o'clock found Sergeant Young all alone and running through his inventories. He was quite pleased to see me, and found a Courtois cornet which he handed me to try. I took the instru-Then came another fear in the thought of an ment but was afraid to try it, so simply held on The Sergeant told me to sit down and wait until the bandmaster came, and with my heart while watching the bandsmen arrive one by one. The room very soon began to fill up, as there were some sixty-five members in the band — all volunteers who worked at various trades and professions during the day, taking up music as a recreation. Besides, this band belonging to a crack regiment, it was considered an honor to belong to such an organization.

Knowing that I was an unusually good-sized boy for my age, it surely was not egotism for me to feel quite a little elated in thinking that I was able to wear a uniform equally as well as the men. However, the feeling of elation vanished almost before it was realized and I was nearly scared blue when the bandmaster entered, which he did just at that moment. As soon as he had removed his overcoat, Sergeant Young went to the bandmaster and told him that he had a young man present who wished to join the band if there was room for another cornet player. After I had been presented to the bandmaster and was introduced as the young son of Dr. William H. Clarke, the organist, my father's reputation proved sufficient guarantee of my musical ability.

January 9th, 1928. The Jacobs Music Magazines, 120 Boylston Street,

Boston, Mass.

I was very much pleased with the article by Mr. Rackett about our work in the Harvard Schools, which you printed last month.

THE HARVARD PUBLIC SCHOOLS

Schools, which you printed last month.

It might interest you to know that in my youth, my father instructed my brothers and myself largely from pointers he gathered from the different departments of JACOBS' OR-CHESTRA MONTHLY, when it was in its infancy, — just in mere pamphlet form. My father gave us almost half of our instruction. My brother, Gerald, was cornetist with Sousa this last season. The youngest brother, Leonard, is instrumental teacher in the public schools of Chicago. JACOBS' ORCHESTRA MONTHLY has given my father and us boys some very helpful hints on our respective instruments and I wish to add that today in my field of work it is indispensable.

I remember how, as often as the magazine arrived, we would gather around my father while he read to us from its pages. We were fascinated by the stories of great musicians, such as the series of articles by Herbert L. Clarke now running in the magazine.

Hearing about these great men — their experiences and trials and how they built up their wonderful reputations — stimulated our ambitions to the extent that we later had the pleasure of playing under some of these same directors, though we never dreamed, then, that such careers were ahead of us.

Young musicians should heed these statements which are made in appreciation of the JACOBS' BAND and ORCHESTRA MONTHLIES. Believe me, I am

Very truly yours, CARL H. HUFFMAN.

A Great Bandmaster

Just a passing word regarding this bandmaster, John Bayley, who was known as a finished musician of high order; he was a remarkable organist, a wonderful piano accompanist and one of the best clarinetists I have ever heard in my life—in short, a man experienced in every branch of music, In later life I often have remarked to him that at least one-half of my success was due to my early days of playing under him, plus the coaching he gave me on the various arias which occur in the cornet parts of published operatic selections.

Following the introduction I was assigned a place in the last seat of the cornet section of twelve, where I sat down and waited for the signal to commence our playing. When we did begin I found that my mouth had become so dry it was impossible for me even to start a tone, and considered myself the luckiest fellow Leonard Elsman

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in the world at not having been called upon to play before the men as a trial. However, being the son of a great organist saved me from a public dilemma; but had it been otherwise I probably should have fainted with fright, and more than likely would have been sent home minus the cornet with which I had been supplied.

When the band finally began fully to play, I entirely forgot my part in listening to the effect produced by sixty-five men playing, and even though not heard from myself I again was highly elated at being one of them. I also learned much from that first rehearsal, for Mr. Bayley was indeed strict and would "call" any man who played unmusically even though it was in a volunteer band. It proved a great lesson for me, and among other things I learned to be exceedingly careful in my playing.

After a time, and as I grew accustomed to my new environment, I became more normal, and forgetting my self-consciousness tried to play a few notes, but only when the band was playing forte, being careful not to play in the softer passages. Instead, I simply held the cornet to my lips (moving my fingers but not blowing) and pretended to be playing with the others. I always had been sensitive as a boy, and if Mr. Bayley had talked to me as he did to some of the others when they made mistakes it would have broken my spirit. As it was, I learned to either play soft or leave out my part, for the remaining eleven cornetists easily could do the work without aid from me.

My Beginning as a Bandsman

After the rehearsal was finished Sergeant Young called me aside and proceeded to equip me with all the accourrements necessary for regimental band work, and then gave me instructions to call at the armory on the following Wednesday and be "sworn in" as a soldier of the Queen of England. I carried the cornet home, together with the regimental regalia, and do not imagine there ever was a prouder boy than I in all the world at that time.

That was my beginning as a bandsman, and although I was only the twelfth cornet player in a band of sixty-five it did not matter a bit to me so long as I was a real member. We played the best of music under the direction of Mr. Bayley, although every man was an amateur, so to speak, and played only for the pleasure he derived from it. We held three rehearsals weekly - Monday, Wednesday and Friday and I was a bit sorry they did not include Tuesday, Thursday and Saturday. I never had enough playing myself, and even in those days did not tire. I always was sorry when band practice was over.

On the following Wednesday I went to the armory and took the "oath of allegiance" binding me to Queen Victoria for service, whom I served honorably for about nine years (three years for three times). Later on I received my discharge with honors, and am very proud of my discharge papers which I hold to this day. I now began to practice the cornet with enthusiastic zest, as I had my own cornet with which I could do as I pleased, but was mighty careful never to get any dents in it. It was plain brass, and I kept it shining like new. Now that my boyish ambition had been satisfied I began to take an increased interest in cornet playing, but purely as a pastime, and never realizing that I ever would amount to anything more than a twelfth cornet player.

(To be Continued)

It All Depends On You

HERE is nothing that will more readily incite the average photoplayer to dash out his brains on manuscript paper than a discussion of cue-sheets. Organ design, mechanical troubles, working conditions, low salary - all these he can bear with a certain degree of calm dignity, but to the cue-sheet bait he will rise as readily as a trout to a worm, provided trouts rise readily to worms. Why this is so, I cannot easily explain. Certainly there are many factors in the weekly grind more trying to endure

Perhaps the easiest answer is that it is in combating cue-sheets that the personal equation enters most strongly. Immediately the cue-sheet comes into active use, there are two opinions in direct conflict — the organist's and the adapter's. It may be that the organist is a natural rebel to society because his work is so anti-social, and therefore a stereotyped routine, such as the cue-sheet exemplifies, is an inevitable menace to peace of mind.

I have for years tried to persuade organists and pianists to sort and classify their music, but I am doubtful whether any amount of coercion could ever change an ostrich into a cooing dove, or an artist into a filing clerk. It's all a matter of temperament. It is that same temperament which may induce some theatre pianists and organists to look with dark antagonism on a cuing routine, except for its possibilities in forewarning them of the musical emergencies in the picture. If there is a whistle to be blown, or a familiar tune to be played as a direct cue, then the cue-sheet justifies itself and all is forgiven.

The Ubiquitous Cue-Sheet

Now this, of course, is all nonsense. There was a day when all cue-sheets and theatre organists were equally terrible. Those good old days are gone. Today cuing technic has developed into both an art and a science, and the majority of cue-sheets (by which is meant a minimum of fifty-one out of every hundred) are adequate musical graphs of the features which they accompany. Photoplayers have developed proportionately, and practice a new profession full of such technical terms as direct cue, playing to action, themes, incidentals, synchrony, and tensive emotional. Nowadays, the average photoplayer loves his cue-sheet dearly, and howls bitterly when deprived of it. In wandering around in theatres here and there, it seems to me I notice fewer and fewer libraries consisting of one or two huge and unkempt piles of mangy music, and more and more neat stacks of classified folders divided according to indi-

All this is by way of preamble to an interesting and intelligent discussion of cuing methods in a letter sent to me by Gomer Bath, known to the Jacobs family chiefly as an able composer of sound musicianship and marked individuality. I think I can satisfactorily answer his challenge, but first I invite consideration of the points he raises:

I write not to criticize nor refute, but to raise a question which I think may interest you. I have read all your articles in Melody, and am familiar with your ideas on cuing routine.

More than two years ago I changed my own methods radically in order to try your plan. I viewed each picture



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the day before its first run in the theatre; wrote my own cue-sheet and laid out a carefully prepared (although often bulky) program. Wherever necessary I indicated mprovisation, but many times have put in the program a number from which only a few measure's would be used, to avoid improvising. I enlarged my library systematically, and devised a method of cataloging and classifying which cost me many days of work. Incidentally, one of my pet ideas is to limit the size of my library to 1,500 numbers (exclusive of popular), so that new material automatically forces out old material without destroying the symmetry of the whole.

To come back to the cuing routine: The results at first were most gratifying. I found myself thoroughly prepared for each picture, checking my own cue-sheets with the published ones to compare ideas. Nothing was left to chance, and this method was continued for two years. At the end of one year, however, I was beginning to doubt. My work became mechanical, and programs more cutand-dried. A performance did not present so interesting a problem to be solved as heretofore, so much as it did a rather dull routine to carry through.

I grant that my playing was more accurate and that my reading ability was improved, but I positively affirm that my memorizing faculty had decreased rather than enlarged, probably because I was not forced to call it into use so often. And when last summer I suddenly was thrown into a job where pre-views were not to be obtained, I found that much of the spontaneity and resourcefulness which afford an organist considerable pleasure in his work had been lost.

The solution which I would like to work out calls for a large, memorized repertoire; occasional screenings for big pictures; a cautious use of cue-sheets; improvising only when necessary, and a constant demand for mental alertness and ingenuity exercised at the moment when the work is being done. A large number of standard numbers can be nemorized if one sets about it systematically, while sponaneity can be developed by making it a daily necessity. A few numbers can be laid out for each show to be used in such places as are necessary. Two or more consecutive performances need not be played exactly alike, but rather let the organist play to fit changing moods. In a nutshell, the general idea is dependence upon mechanical preparation versus dependence upon spontaneous ideas. Is it not

The Answer

Possibly my defense should open with a confession, or at least an explanation, regarding my own methods. Without checking up on past data, I think it safe to say I improvise close to one-tenth of a picture. Some more, some less, depending on the picture. As often as not, vidual ideas. The photoplayer is becoming I have neglected to pre-view, but have jotted wn on a pad placed on the rack, almo decipherable notes made during the first actual showing. Generally I passed up the cue-sheet altogether, but when I consulted it, did so after I had prepared my own score, as I found otherwise it warped and influenced my judgment.

> Short cues I would very rarely cue with a separate piece, but would either improvise or mould a previous number to it. Agitatos and mysteriosos I would almost invariably improvise, excepting a few pet numbers from incidentals, overtures and classical literature. Not by any means were all my cues represented by an actual piece of music in a score. A great many Cue No. 29 calls for Apache Dance (Offenbach). In the

emiliaria of them were played from memory, and even if placed in the score they were looked at only occasionally when memory threatened to play me false.

Obviously, I cannot say whether or not previewing every picture would rob me of resourcefulness because I never tried it. I can positively say that on those occasions when I have turned lazy and trusted to luck, I have played a picture well on the first showing and worse and worse on every successive performance. On the other hand, I can state with equal positiveness that when I have scored a picture thoroughly, I have played it better and better at every successive show; refining it here and there, discovering little touches of interpretation, imitative or atmospheric effects as I progressed, so that each performance became more smoothly set, but never mechanically stale.

Enter the Personal Equation

I suppose these things work out differently with different individuals. Again we are confronted with the vagaries of temperament. Mr. Bath's method may be better for him and mine better for me. I am at least sure that mine has never undermined my memory, alertness or spontaneity, but has acted as a spur

The discussion in its larger aspects calls for agreement on just how inflexible the cue-sheet is in actual use. Obviously, as soon as you admit improvising or descriptive playing at all, you have introduced a factor that permits of individually variable interpretation. For this improvisational playing to action should broadly include not only the extensive use of the player's invention as required, but also the adaptation or free development of printed numbers, which are altered and deviated from, as the action demands.

It is quite likely that Mr. Bath's experience in pre-viewing every picture might be universal, and cause an inevitable loss of resourcefulness. At any rate it is a dilemma with which few players will be confronted. On the other hand I think he would promptly admit that the preview system gave him steadily growing facility and ability in selecting effective music for his scores. I submit that what his system would do would be to develop facility in random and often mediocre improvising.

Frankly, I am dubious of his proposition to let the organist play to fit changing moods. Whose changing moods? The organist's? The moods of the picture don't change from one performance to another, and when the moods of the organist do, one performance or the other is bound to suffer. It is precisely because of a wary eye cocked on these temperamental or digestive disturbances of the performer that I pin my faith to the pre-arranged score, but perhaps not so fully pre-arranged, measure by measure, as previous articles by me may have

Other correspondents remain more agitated about what appear to be defective cues in various cue-sheets. One correspondent, who wishes to remain anonymous, writes as follows:

I enjoy greatly your column in MELODY. Alice Ben Bolt versus Laces and Graces was very funny, and suggestive of something that came up this week. In On to Reno, directed by James Cruze and cue compiled by Rudolph Berlenir,

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Write for L. B. CLARKE, 245 Prospect Ave., Long Beach, Calif.



picture they danced the usual Apache dance, but on the piano there is flashed a copy of Mon Homme.

I kept playing cue No. 29 and disregarded the flash. If I had played Mon Homme there would have been a change of tempo, which was not evident on the screen. It seems to me that a close-up of sheet music is a blunder, but I may be too presumptuous. It may be a small matter, and no one said anything to me about the affair, although it might seem that I "fell down." What do you think?

I think, my dear sir and valued correspondent, that very likely you may be quite right, although it is practically impossible to judge these points without having seen the picture. I would say offhand, that it would seem perfectly practical to have played Mon Homme in waltz time and thus have satisfied everyone.

Here is a more discursive letter from Mr. John L. Hutchings of Shenandoah, Pennsylvania, containing opinions with which many readers, no doubt, will sympathize:

Each month I have read with great interest your department, The Photoplay Organist and Pianist in MELODY. Your article on "Musical Garbage" in the December issue was very interesting to me, and the anecdotes which you related were humorous indeed. Some time ago, a young lady, who was very much interested in music, came down and sat on the bench with me for a while, and afterwards remarked to a friend:

"He sure made me nervous the way he shuffled his feet around" (not left foot!) "He must have been excited or nervous, but he did that all the time he played. When he wanted more air he put his foot on a pedal and pumped up more air."

Imagine some organist hearing that! He no doubt would think I was "pumping the swells," which is a habit so strong with tyros.

I have read your remarks on cue-sheets, and my idea is to use the cue-sheet once and get the best advance knowledge of the picture, then combine it with an additional score of my own. I have often had cue-sheets which I cast aside, deciding that my own score in entirety would be better. These cue-sheets have two lists of selections, neither of which mean much. One of them is tax free and the other is taxable. At the top of each sheet there always has appeared the following boast: "We are continually receiving letters from musicians all over the world telling us that they prefer this form of cue-sheet above all others.' This to me is simply cut-and-dried. But what mostly gets me is that in a dance or cabaret scene the suggested cue is such as Knick-Knacks or Masquerade Frolic, while the love theme is sure to be either Song of Songs or Love Eyes.

Perhaps I have taken up too much of your time, and ask you to excuse me if such is the case.

Don't apologize, old top: it is far from such. The only correspondents who need apologize to me are those who are too brief. Just bear in mind that the more you write the less I have to, and all will be well. On the form of cue-sheet you mention I have noticed the tendency to stick to general and more or less neutral numbers; the obvious reason for this is because of the limitations involved in selecting nontaxable music. When the reviewer proceeds to his second and taxable list it naturally runs parallel with the first. While undeniably this is a weakness in the score (in spite of the testimonials from all over the world), it is a strengthening of the pocketbook, so the end may be said to justify the means.

My final word on cue-sheets would be that for the lone player they are not an end in themselves, but a foundation on which to build. It's not the music you put in your score that will make your reputation, it's how you play it and what you add to it. Good synchronization will always consist of altering your music enough in performance so that every essential detail and mood is caught on the instant. Or, as Frank Adams once titled an article on this subject - On Time or Not at All. When at the end you are buried in that last pit in which ciphers are no more, don't let your epitaph read: He Cued Not Wisely But Too Well!

Promoting the School Band and Orchestra

N THE beginning was rhythm!" So stated von Bulow, the noted conductor-pianist, when condensing, in epigrammatic terseness, a great universal truth. As a corollary to the epigram he might have added that rhythmic impulse creates desire. But what is desire? According to Webster, desire means "to long for," or, in a looser sense, "to have need of." The last is a rather strained use of the meaning of the word in its original conception, but for this article it may be just as potent as the more correct meaning given in the first instance.

In dealing with desire, those of us who are vitally interested in the growth of instrumental music in both school and community, first of all must find reason for believing that music, in its broadest sense, is something that is desired on the part of general humanity. This is a generalization upon which we can establish a specific statement:

The universe, including man, actually lives and moves by rhythm, which also is the first requisite in music. Man's heart beats in rhythm, and should it cease to do this he probably would consult a physician. Man walks in regular cadence; if he deviated from it the powers that be would inspect his person for the presence of certain forbidden beverages. If the movements and actions of our various physical members and organs were not regular that is, rhythmic - the unit of material existence would so tire from the exertion of merely moving that we soon would become a race of sluggards, this not from desire, but because of unavoidable necessity.

Fundamental Value of Rhythm

Let us imagine, if we can, the result that would ensue if one of our stars were to become unruly and slip out of time (rhythm). The star might think to itself: "I am tired of following my beaten path; I will stray away and visit other realms." It does so, with the result that it is smashed to atoms against the first planetary relation it may meet. However, so tremendous are the infinite distances that many hundreds of years might elapse before it wrecked the world, but the time would come when the irregular action (out of rhythmic pace) of the unruly star would cause grave consequences.

It therefore rouses little wonder when we find that, from the time of remotest history, the savage (because of desire born of rhythmic impulse) has always had his music. It naturally must have been crude, otherwise it could not have had any place or part in the lives of humans so undeveloped as were our ancestors in those dim years. Even today there are tribes, more or less civilized, whose music is one of the few binding links between their savage members. Again, music always has sent in the parades and pageants of civilization.

community, in a vague, general way there exists a desire for music. When we see splendid singing groups taking vital part in the community life, we can but know that one of the fundamental human desires has been moulded (developed) by some inspired, and perhaps sounded in the development of our America -"going singing to her destiny."

I have heard ministers quote, and quote

Valuable Suggestions for Arousing Community Interest in Public School Bands and Orchestras

By LEE LOCKHART

time was being delivered, and as I write this frail contribution I can understand why they did so. It was the fulcrum upon which the weighing balance was laid and upon which it works, and without it the scale would fall. The elements of any educational (or other) movement will stand only in proportion to the strength of the motivating desire of those with whom such movement has contact. The entire foundation of all development is laid upon desire, but this in turn must also be developed. Desire of course is the great actuating motive, but without development even the strongest motive may dwindle in effectiveness; likewise, development also may fail without action or aid, and in the instance of public school music such aid is found in

The School Band and Orchestra

I recently have read several accounts relative to the history of instrumental music in the public schools, but all seem hazy and unwilling (or unable) to pin down the first attempts to any particular place. Some thirty or forty years ago Mr. H. A. VanderCook, the wellknown, veteran teacher of Chicago, organized a band in a small town in Michigan. In so far as Mr. VanderCook can remember, there was at that time no other such organization in existence in a public school system. Not long afterwards, however, others must have followed the VanderCook example, for as far back as 1900 several public schools were pointing with pride to their bands and orchestras. But it was not until 1920 that the country fairly began to bristle with these organizations — some of them symphonic in their nature, many of them nearly so. At the present time instrumental music in the public schools flourishes in nearly every city and the larger towns in the United States, and this rapid growth has been largely responsible for the great interest manifested in contests and festivals during the past three years.

At the present time, it is estimated that practically every state in the Union holds music contests within its borders; many of these cover the entire state, while in others the movement is not so widespread. In 1923 the various state contests between bands were followed by the first national band contest. This proved to be a strong incentive for more intensive instrumental study, and 1924 saw an courageous warriors into battle, whether the encouraging growth in state and local contests, combatants used hand grenades or clubs; and although the inadvisability of a national conmusic always finds its way into the camps of test for that year was sensed. In 1925 the strumental nature. Any intelligent citizen peace, whether around the open tribal fire or National Bureau for the Advancement of Music co-operated in many state contests, and a Rhythm, then, the first element of music, is sectional band contest was held for the Central something "to have need of"; we need no argu- States. In the spring of that year, a five-state is, there must be soundness in the arguments ment for it - we need but realization. In every contest of high-school singing and playing ensembles was held in Kansas City in connection with the Music Supervisor's Conference.

The Spring of 1926 witnessed an increased number of state and local contests, and saw the concern more musical instruments and fewer most representative national band-meet in the automobiles. Point out that every minute a history of school instrumental music. Twelve sweating, individual. Here the keynote is state winners, representing state eliminations of from twelve to twenty bands, met in the city of Fostoria, Ohio. In 1927 another nat- instrumental department in your community, ion-wide contest was held at Council Bluffs, interest the organization in sending delegates again, the specific text of a sermon that at the Iowa, with twenty-three entrants, and the to your superintendent, to the school board and

third contest at Joliet, Illinois, (May 24-26, 1928), is expected to draw even more bands. The majority of the bands taking part in the contests for the past few years, have gone through a course of training that has set before us problems of a crucial nature, and the design of this writing is to outline in a general way these problems which, when solved, may result

Desire Consummated

Of all the essentials necessary to successful school band and orchestra development, the writer would put first on the list DESIRE. On the part of all concerned there must be the desire to bring about the various moves which are to bring to full fruition the band or orchestra. There should be *desire* on the part of the general citizenry; there should be desire on the part of the school officials and the ensemble members; there should be desire on the part of all the pupils of the school; and, finally, there must be an intense desire on the part of some one or two indviduals who are willing to spend time and energy in nursing these many desires into action.

The next essential, as it seems to me, is an organizing or moulding agency. This may be either an individual or a committee, but it might best be a committee with some person at its head who is vitally interested. In such instances the individual must be one who has been a doer in other things of import, and his previous work must have been of such an unselfish character that he will have the confidence of the public in what he is doing and the thing for which they must pay from the "hard to get and easy to go." He must be desirous of seeing others enter the field with him, and if necessary, yield glory to others for the good of the cause — a matter that usually is not easy for those who are musically inclined. The very soul of the work of the individual, or individuals, forming the moulding agency must be co-operative, just as the inner soul of the ensemble is co-operative.

This agency sets about its work of creating desire through advertising, personal talks, distribution of available literature, and by discussing generally the achievements of successful community ventures in the field of public school instrumental music. It usually is true that public sentiment is responsible for the acts and desires of its individuals, and school superintendents, principals and boards of directors are not exempt from this general condition. Very often these individuals are the ones most likely to give ear and help promote band and orchestra development, but a wise moulding agency will be certain that the advertising strikes first those influential persons who are most likely to be actively interested.

Present these "influentials" (and others) with copies of band and orchestra publications concerned with musical developments of an incan see that what one community can do is possible to another. If the school band and orchestra movement is spreading, and it surely presented for your particular community. Appear before your clubs, lodges and churches with a plea for better occupation of the leisure time of the school boy or girl. Let your talk youngster is busy with profitable employment he is not busy with mischief.

After you have advertised the need of a school

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Classes A and B selective list

- 1-Prelude, Jean Beghon, Carl Fischer, Inc. 2-Die Loreley Paraphrase, Nesvadba, Carl Fischer,
- 3-"Under the Cuban Flag," from Cubaland Suite, 4—Two Oriental Sketches, Cecil Burleigh, Oliver Dit-
- 5—Hymn and Triumphal March from "Aida," Verdi, Oliver Ditson Co.
- 6-Athens the Beautiful, DeLuca, C. L. Barnhouse. 7—The Bohemian Girl Overture, Balfe, Oliver Ditson
- 8-Polish Dance No. 1, Scharwenka, Carl Fischer, Inc. 9—March of the Toys, Victor Herbert, Carl Fischer, Inc. 10—Invitation a la Valse, Weber, Carl Fischer Inc. 11-Mignon Overture, Thomas, Carl Fischer, Inc.
- 12-"Young Prince and Young Princess" from Scheherazade Sulte, Rimsky-Korsakow, Carl
- 13—Caucasian Sketches, Ippolitow-Iranow, Carl
- 14—Largo from 'New World' Symphony, Dworak, Carl Fischer, Inc. 15.—Andante Cantabile from 5th Symphony, Tschaikowsky, Carl Fischer, Inc.
- 16—Introduction to Act III, "Jewels of the Madonna," Wolf-Ferrari, G. Schirmer, Inc. Madonna, Wolf-Perrari, G. Schirmer, Inc.
- 18-Second Hungarian Rhapsody, Listt, Carl Fischer, 19—"Dance of the Hours" from La Gloconda, Pon-chielli, Carl Fischer, Inc.
- 20-Oberon Overture, Weber, Carl Fischer, Inc.

Massed Bands (Class A and B) Will Play the Following Numbers

- 1—Gate City March, Weldon, F. C. Menges. 2—March "Fighting Bob," J. B. Cook, Ludwig Music
- 3-Grandioso March, Seitz, Roland F. Seitz. 4-136th U. S. A. Field Artillery, Fillmore, Fillmore
 - And the following numbers from The Carl Fischer Concert and Operatic Band Book: "The Lost Chord," "Carmen Selection" and Tannhauser March."

Class C assigned composition Prelude, from Suite Ancienne, by Henry Hadley, Carl Fischer, Inc. Class C selective list

- 1-Shades of Night, Franklin, Edw. B. Marks Music 2-Serenade d'Amour, Von Blon, Walter Jacobs, Inc. 3-A Japanese Sunset, Deppen, Sam Fox Pub. Co. 4-Clair De Lune, Thome, Carl Fischer, Inc.
- 5-War March of the Priests, Mendelssohn, Emil Ascher Pub. Co. 6-By the Waters of Minnetonka, Lieurance, Carl
- 7—The Mill, Jensen, Carl Fischer, Inc.
- 8-Dreams, Wagner, Carl Fischer, Inc 9-Chant sans Paroles, Tschaikowsky, Carl Fischer,
- 10-Heart of Harlequin, Drigo, Carl Fischer, Inc. 11—Serenade Badine, Gabriel-Marie, Cundy-Bettoney Co.
- 12-Serenade, Toselli
- 13-The Flatterer, Chaminade, Cundy-Bettoney Co. 14—Poupee Valsante, Poldini, Carl Fischer, Inc. 15—Lustspiel Overture, Keler-Bela, Carl Fischer, Inc.
- -Harmony Queen Overture, Coate, Rubank, Inc. 17—Turkish Patrol. Michaelis, Victor Band Series, No. 94, Carl Fischer, Inc.
 18—Scarf Dance, Chaminade, Carl Fischer, Inc.
- 19-Nuvida, Claypoole, Edw. B. Marks Pub. Co. 0-Mirella Overture, Gounod, Carl Fischer, Inc.
- Bands in Classes C and D may participate in the massed performance with bands in Classes A and B if they prepare for the same by learning the numbers listed for this massed playing. Bands in Classes C and D may be combined for the massed playing of the following: The Project March, Fillmore, Fillmore Music House.

The Booster March, Klein, Fillmore Music House. Tenth Regiment March, R. B. Hall, Carl Fischer, Inc.

Class D required composition Londonderry Air, Arr. by M. L. Lake, Carl Fischer,

Class D selective list

- 1-Cabaletta, Lack, Cundy-Bettoney Co.
- 2-The Lost Chord, Sullivan, Emil Ascher Pub. Co 3—Dio Passente (Cavatina from Faust), Gounod, Cundy-Bettoney Co. 4—Indian Dawn, Zamecnik, Sam Fox Pub. Co.
- 5-My Heart at Thy Sweet Voice, Saint-Saens Walter Jacobs, Inc.
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- 7-Rosita, Dupont, Sam Fox Pub. Co.
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- -The Gentle Dove, Bendix, Walter Jacobs, Inc. 11—Coeur Brisé, Gillett, Carl Fischer, Inc. 12—Song of India, Rimsky-Korsakow, Carl Fischer, Inc.
- 13-Song Without Words, Mendelssohn, Carl Fischer,
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that your newspaper can be your best friend; if interested it will give space for cuts of bands from schools where successes are in evidence, and it certainly will accept any copy which appears to be of a promoting nature to the community. There likely is no sizable high school in which there is not some talent in music. Interest the available instrumentalists to appear before clubs and o'her assemblies with you, and see that the newspaper has a notice both before and after the affair. Stress the fact that the performer is a member of the local high school, and point to the added advantage that an orchestra would be to the persons in question. The next essential to follow is that of per-

to the newspapers. I must not forget to say

sonnel, and here many problems of a specific nature present themselves. How are members secured? When obtained will they naturally divide themselves into the sections of the band or orchestra in such ratio that proper balance will result? Will each be suited to the instrument for which he has a liking? Will members forsake the organization before successes are possible?

Following personnel comes the purchasing of instruments. What kinds are to be purchased and how many of each? What makes are desirable, and how will the purchases be financed? Should second-hand instruments be considered? What prices are fair? Will the rental problem be advisable? Then follows the necessity of individual instruction — shall this be private or in class? What charges are fair? How long before ensemble training should begin? How shall teachers be selected? Shall school credits be given for private and class instrumental study?

We have now reached the vital point of consummation — the director. What characteristics and abilities are essential in one who is to be successful? What will be a fair sum for him to be paid? What shall be his status with the other teachers? What requirements are to be demanded of him academically? What certificates shall be necessary and how can he procure them? In some sections of the country many small places find it necessary to use a teacher of the academic branches as leader of the band or orchestra. In such cases help will be necessary in the selection of the material shall jazz be included in the music, and have a place in the work of the school ensembles? What material is available in the various stages of development, and where can it be purchased?

Another vital point to be discussed is the place of public school instrumental music in the regular course of studies? Does it develop a plane of activity vital to later community life? Does it lift the general level of the community a little higher? As an agency for the development of the general good, is a band or orchestra worthy of school time and credit? Should instrumental music in the schools be considered a strictly vocational subject? Let us for the moment assume that we have a successful group, insofar as playing is concerned. The next question is its use. Should it play for school activities? Should it dip into the professional game? How may it become popular with its sustaining constituency? Should it enter band and orchestra contests and festivals?

In conclusion let me ask those who are interested in promoting the establishment of instrumental music in the schools to consider the points suggested in this article. They are but pointed to here, but they are fully discussed in the columns of this magazine from time to time. Be not discouraged if at first results seem slow. Look about you. The results elsewhere have been slow, and such seems to be the natural order of things. But do not let your work as a promoter be slow. Keep your forces moving consistently and insistently, and eventually they will accumulate such strength that ultimately you will find your DESIRES CONSUMMATED.

Melody for February, 1928

Here and There in New York

THE Yuletide season brought some splendid music to New York's theatres this year. Among the most beautiful presentations was that offered at the Roxy. It opened with the chorus, garbed in costumes of the sixteenth century, stationed in the two high balconies at each side of the stage. Accompanied by the organ they

sang a number of old carols with beautiful effect. Following the singing and during the playing of the overture, they descended and passed through the pit behind the stage. The scene changed to a glimpse of the manger, and a few moments later, Wise Men and shepherds appeared, singing; the entire presentation closed with Adeste Fideles. It was remarkably impressive and beautifully rendered. For the children, a condensed version of Cinderella

ALANSON WELLER was given with several colorful scenes and some attractive work by the ballet. The entire show was excellent, though a more interesting overture might have been chosen than the hackneyed and empty Merry Wives of Windsor.

The Capitol's Christmas music was up to the usual standard, with a brilliant stage presentation and the Capitol orchestra and organ. The Paramount offered an elaborate tableau closing with a choral version of the Godard Adagio. There were also holiday bits with toys, Santa, etc. A Russian revue was also given, well enough done, but personally we are sick to death of the Russian Lullaby, the Song of the Volga Boatmen, and rhythmic paraphrases of Tschaikowsky bits. Jesse Crawford was heard in the usual organ recital using The Song is Ended; Sigmund Krumgold, Crawford's assistant, also giving

short recitals preceding the early morning show. The month also saw some of the unusual foreign productions, including Jeanne Doré, a French film in which Sarah Bernhardt starred in 1914, interesting for its historical aspect. It is to be returned to France and preserved in the museum. It was shown at the Fifth Avenue Playhouse, the management of which has just opened the St. George in Brooklyn, devoting its efforts to the showing of worthwhile importations and reissued American works. The Doll was to have been shown at the 55th Street Cinema but the censors either had not passed upon it, or had passed unfavorably, necessitating the substitution at the last minute of the famous Cabinet of Dr. Caligari with its weird plot reminiscent of Edgar Allan Poe.

At the Cameo a two-reel version of Dickens' A Christmas Carol was shown, also a short version of Erckmann-Chatrian's Bells, both very interesting. It is gratifying to note the increasing number of worth-while short subjects now appearing. We hope to have more with the new year, especially those based on famous stories and poems. The two noted received especially artistic musical accompani-ment from the Cameo Ensemble under S. Dell'Isola, with Emil Pfaff at the organ. This artistic and reliable conductor, Mr. Dell'Isola, has been acting as guest leader at some of the new Keith houses, including the Madison and the Chelsea.

Nat Shilkret closed his successful season at the New York Strand. The orchestra is now under the direction of Alois Reiser and Alexis Coroshansky.

**

MISS VERA KITCHENER is meeting with unusual success in her morning recitals at the Metropolitan. For the Yuletide season she offered a number of familiar Christmas carols of foreign lands with appropriate slides, scoring a tremendous hit. The fact that she used, as the introduction, a portion of a Bach Toccata, did not lessen the audience's enjoyment in the least, proving that when artistically played and judiciously cut, Bach can make a hit as well as the next one. John Gart of the same house is having excellent success with his organ studio.

E. A. Hovdesvan substituted for a short time at the Montmarte on their two-manual Kilgen.

George Crook's solos at the Brooklyn Strand included Karg-Eleter's Sunrise, portions of the MacDowell Wood-land Sketches, and popular hits. He also offered some beautiful themes for the sympathetic and touching version of Sorrel and Son.

Edward Napier and his talented daughter have left the Atlantic where his splendid organ playing, and her artistic work with the 'cello, will be greatly missed.

Loew's Sheridan has an excellent orchestra under the direction of Charles F. Paul, one of the most brilliant of

News and Comments from Gotham ¶ Here and There Among the Theatres ¶ New York Society of Theatre Organists Concerning the Marvelous Paramount

ALANSON WELLER, New York Correspondent

New York's younger conductors, and a $prot \acute{e}g\acute{e}$ of Louis Hasselmans of the Metropolitan Opera Co. Mr. Paul recently conducted for Margaret Anglin's revival of Elektra at the Gallo Theatre, New York, and the Philadelphia Opera House, meeting with great success. He should go

Rudolph Friml's latest operetta is White Eagle, adapted from The Squaw Man, and promises to be a second Rose

The St. George Orchestra is under the able direction of Alfred Antonini, musical director for the Fifth Avenue circuit which now includes the Fifth Avenue Playhouse, 55th Street Cinema and St. George; all specializing in foreign films. Some excellent scores have been arranged by him. The St. George organ, an excellent Kimball, is played by F. P. Cortes.

Andreas Segovia, noted Spanish guitarist, appeared several times in January in Manhattan, playing a number of unfamiliar compositions as well as some transcriptions from Bach which were most effective. Many people who have never heard of this famous guitarist as such, have seen his likeness on canvas, for he was the model for the wellknown contemporary art work, The Guitar Player. In his hands the instrument becomes a most effective concert vehicle somewhat similar in tone to the harpsichord.

Sir Thomas Beecham, prominent English conductor, made his début in New York early in January with the Philharmonic Orchestra. We owe him a vote of thanks for choosing unfamiliar works for his first program, as a welcome relief from the inevitable Brahms and Tschaikowsky usually heard on symphonic programs. He introduced us to an excerpt from Berlioz Troyens, an overture by Paisiello, the rival of Rossini, and some beautiful old bits from Handel's early operas. Very refreshing.



N A world of commercialism, where even music and the other arts are advertised as so much merchandise, it is ouraging to find, occasionally, an organization such as the New York Society of Theatre Organists, sincere in purpose and of high idealism, working modestly and successfully towards its chosen goal.

In its brief five years of existence, an existence owed to the union difficulties of five years ago, the Society has accomplished tremendous things and has made itself a power in the musical life of the city. Its aim is to help the theatre organist improve his musicianship through association with other organists, and attendance at various performances, arranged by the Society, in which members participate. These performances are of the highest type and are sually given in the Wanamaker Audtorium on the excellent four-manual Skinner organ. The performances given during Music Week, each spring, are of especial interest, usually including a solo number and a feature picture played by some member of the club. Interesting performances

are given, also, at the regular meetings. The members are talented, sincere workers, who are anxious to excel in their profession, and realize that the opportunities offered by the Society for the hearing of good music and for the exchange of ideas will help them attain this goal. That this realization has spread beyond the confines of New York is evidenced by a membership list which includes names from Virginia, Louisiana, and Canada as well as a number of states bordering on New York. These non-resident members are perfectly willing to make a special trip to New York for meetings and perform fully aware that no amount of inconvenience, or cost, is too much to pay for the inestimable value to be derived from association with the leading picture players of the city, and the opportunity of hearing them play a picture. At the Wanamaker performances it is customary to select wellknown features which have had a chance to play the various houses in the city, thus offering the advantage to a member of hearing a picture which he, himself, has played, interpreted by another artist, using different themes and handling them in a different manner. Solos, the theatre organist's bugbear, are also demonstrated at these meetings.

The Society's first president was John Hammond, whose work at the Strand and Warner Theatres was so greatly admired. The following have successively held the office: Robert Berentsen, Frank Stewart Adams - veteran theatre

organist of the Rialto and Rivoli, Walter Wild of the Strand, the late John Priest, and Dr. Melchiorre Mauro-Cottone, noted concert artist of the Capitol. Miss Vera Kitchener, whose work on the Loew circuit at the New York Roof and Metropolitan Theatres has met with such tremendous favor, is now president. She possesses the fortunate quality of leadership as well as musical ability of the highest order. Mr. Frederick Kinsley, a sketch of whom appeared in a recent issue, is publicity director, and with Mr. John Pfeiffer, recording secretary, supplies patrons of the Hippodrome with excellent organ music on the four-manual Wurlitzer. Mr. Edward Napier, treasurer, was formerly

of the Brooklyn Strand and more recently of the Atlantic. That the society has accomplished its purpose in raising the standard of theatre playing while establishing a standard for organists to seek, cannot be doubted when one hears the splendid performances of its members — not alone those who have achieved success, but those who are still playing

in the smaller houses. For academic membership a full examination covering various phases of the work is required; for associate membership no examination is required. A competent photoplay organist today must have technic in abundance as well as originality and personality. All these things the S. T. O. develops in its members. The membership already is large and growing every year; it should become not alone a power locally, but a splendid influence throughout the entire country. Under its present progressive and admirable leadership there is no reason why it should not.

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ONE of the pleasant things about the theatres in New York is the spirit of friendliness and "hominess" which surrounds and permeates them, and perhaps in no other theatre is this "welcome stranger" atmosphere any more in evidence than in the Paramount, located at Broad way and Forty-third - the "crossroads of the world." When one considers the size and splendor of the Paramount and other film palaces in the metropolis this atmosphere is doubly remarkable and doubly welcome to the casual visitor, serving to dispel a certain element of austerity which might easily creep into these stupendous houses.

The Paramount is in a sense the realization of a longsought ideal and a long-cherished dream. Every large film-producing concern probably longs for the same thinga theatre in which its fine productions can be shown in the proper setting and in which their full value will be enhanced by artistic surroundings and presentations. If we recall aright the old Vitagraph company had such a theatre somewhere along Broadway about twelve years ago when four reels was the limit for a production, as far as length was concerned, if we except the spectacles which sometimes ran as high as seven. The Metro-Goldwyn-Mayer Corporation has its shrine at the Capitol, the Fox Company at the Roxy, and the Paramount at the splendid house bearing

It would be impossible in an article of this length to comment upon all the beauties of this truly beautiful house. Suffice to mention a few of the outstanding features. The colonnaded lobby which one enters immediately, and in which the crowds awaiting entrance to the theatre proper must stand, is of unusual beauty and richness; the stairway, fountain, paintings and statuary serving to set off the simplicity of the marble on every side. The music room is situated in a gallery at the far end of the promenade, which runs about the upper portion of the hall. In this cozy gallery a trio of Russian artists perform during the crowded hours for the enjoyment of the patrons waiting below. At one end of the main hall is the smaller Hall of Nations. Set in a case in the wall are stones from all parts of the world artistically mounted next the colors of their particular nation. The promenade, which surrounds the grand hall, contains much beautiful art material. The auditorium proper is spacious and comfortable, the boxes and gallery being arranged in the traditional horsesh style in use in the great opera houses of the old world. The carvings and decorations unfold a rich feast for the eye, and the lighting effects for theatre and stage are truly remarkable even for a modern theatre where such devices are taken as a matter of course.

How Wagner, dreaming his dreams of an ideal theatre, would have revelled in the unlimited possibilities for effect which he would have found in the Paramount! We frequently wonder if we shall ever see the day when the opera houses of the world will be as splendidly equipped with technical apparatus as such houses as the Paramount and the other New York theatres. Then will the "Ring" operas and the many superb ballets be given properly. The stage of the Paramount is very deep, and with the

Continued on next page

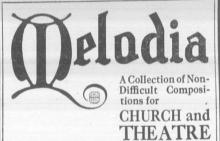


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lighting devices capable of almost any conceivable effect. These effects are not neglected either, in the excellent revues and ballet numbers which have become a feature at this house. The orchestra and organ are both on rising platforms. In fact the Paramount's inauguration of this feature led to its introduction into several other Broad-

Not all the beauties of the Paramount are to be found in the auditorium or promenade, however. Downstairs are to be found the Elizabethan room, done in the style of that period, and the Venetian room, the novelty of which is the bronze and china lighting fixtures, each representing ladies of various periods with different styles of headdress. The College room — a men's smoking lounge — employs the emblems of the various universities for its decorations. All these rooms, as well as the several other apartments including the Marie Antoinette, Colonial and Empire rooms, are equipped with amplification devices whereby, if desired, the music from the theatre is brought to them. The matter of disposing of the crowds which visit this popular house in the most convenient and comfortable manner has been neatly accomplished, with exits and entrances in abundance so that there is none of the scrambling and hustling which usually marks the intermission between shows in most houses.

Aside from the architectural and technical equipment of the house, the performances themselves are of the highest order. In addition to the splendid Paramount films, brilliant and effective stage revues are given. At the present time Mr. Ben Black, popular conductor, is directing the stage performances and acting as master of ceremonies. Some remarkably snappy revues have been staged. The Paramount Orchestra under Irvin Talbot is also deserving of prominent mention for its excellent work. Unusual overtures are a feature here. Enesco's brilliant and seldom heard Roumanian Rhapsody was given recently as well as Tschaikovsky Gems and other standard numbers.

In commenting on the music at the Paramount one thinks naturally of Jesse Crawford, perhaps the most popular artist in his own field before the public today. Mr. Crawford began his career playing organ in a little theatre in a small town. Later he worked into bigger things and became the star attraction in Chicago. In seeking for the finest exponent of popular organ music, it was but natural that the management of the Paramount should engage Crawford. His organ recitals on the enormous Wurlitzer are a regular feature and have been made doubly effective by the presence of his gifted wife, also a talented organist, who appears at a second console on the stage, while her husband plays the main instrument in the pit. Crawford has an inimitable style and method of llishing popular numbers which, coupled with his genius for artistic and unique stop combinations appearance. This work is by the former librarian of the has made a tremendous hit with audiences everywhere. Capitol Theatre, New York (eight years), and the present Not alone in his solo numbers, but also in his occasional accompanimental work is his talent displayed.

The Paramount recently showed a one-reel version of Whittier's Indian poem, The Bridal of Pennacook done in beyond my comprehension. Approximately six thousand natural colors. Crawford's accompaniment, using his own standard numbers are listed under one hundred and fifty Indian improvisation together with other standard numbers, was a masterpiece. He is relieved in the picture work intelligent manner. It relieves anyone who has to fit any by Mrs. Crawford and another talented young organist, sort of a film offering of all responsibility in the matter Sigmund Krumgold, who appeared some time ago in solos of cuing, and enables him, through suggestion, to consisat the Rialto when that theatre first installed a Wurlitzer. tently program such offerings quickly; from this angle it Paramount for we go anticipating only the finest of tremendous amount of material is catalogued by number,

THE UNITED ARTISTS THEATRE, one of an everincreasing chain of super-deluxe houses being operated by the United Artists Corporation, opened its doors to the Chicago exhibitors, music, film and dramatic critics, and civic and national film notables, in a special presentation Christmas evening; the day following, the theatre was opened to the public. As the theatre music

critic on the Chicago Daily News, the writer attended the World Premier on Christmas evening. Dr. Hugo Risenfeld conducted. Although it has been my pleasure to play many scores fabricated by Dr. Risenfeld, this was the first opportunity I have had of hearing him conduct. Words fail me in unqualified praise. He is unique in the great particular that he "plays" the orchestra instead of "leading" it. His artistic sense of nuance is the most pronounced characteristic of his work.

It often seemed as though he were

actually playing upon the swell pedal of a great organ, so perfectly disciplined were gradations of tone. The climaxes rose like the great surges of storm-angry waters insolently lashing a stern and rock-bound coast; the diminuendos were handled with equal skill.

Don't glean the impression that over each new conductor I hear, I rhapsodize emotionally and cast away every ecessor from my thoughts. Far from it. Adolphe Dumont, now at the Rialto, New York City, is still one of the greatest conductors I know; Ulderico Marcelli is equally as great an artist. Given the same conditions of work - that is to say, as many rehearsals on the one program and either would acquit himself as creditably. (Neither Dumont nor Marcelli are given, or ever have been given, the freedom and latitude enjoyed by Risenfeld. He is the managing director locally, as well as the general managing director of their entire string of houses.) There is one thing which the entire movie world owes to Dr. Risenfeld. That is, the standard of musical synchronization which he has held up and maintained in spite of the trend of conductors today.

It is my honest conviction that the United Artists Theatre is a bit too ambitious, artistically, for Chicago. The color number played on the Clavilux, I am sure is too "ultra" for local assimilation. This particular offering was that of "silent, visual music, of interlacing girders in motion against the night sky, and a red danger light." The Clavilux, or Color Organ was invented by Mr. Thomas Wilfred and "enables its player by independent use of light to build on the screen compositions of form, motion and color." (The quotations are from the program.) This did not register with the Chicago wowsers at all. The overture, When Day is Done, paraphrased by Domenico Savino in jazz style, was beautiful, and a pleasing hit with all. The extemporaneously orchestrated accompaniment to a cartoon bit was also loudly applauded. The picture was *The Dove* and,

to me, mostly applesauce. This extended comment has been given because of the fact that this theatre represents the first decent influence in Chicago, from a musical standpoint, since Dumont's departure from the town, and the subsequent disbanding of his remarkable orchestra, under Ulderico Marcelli's direction. I wish Dr. Risenfeld every success and will lend him my support in every way — in these columns and in those of the Chicago Daily News, but he has a hard task ahead of him; anyone who really knows Chicago can appreciate its

MAURICE BORODKIN'S Guide to Motion Picture Music, which has been advertised in the columns of this as well as many other musical periodicals, has made librarian of the Chicago Theatre (five years). He certainly knows his business. How any theatre organist or orchestra conductor can afford to be without this book is classifications or more; the whole done in a musicianly and It is always with a great deal of pleasure that we visit the should be a big factor in the prevention of repetition. This pictures, music and revues. And thus far we have not title, description, mood, composer and publisher, and, wherever necessary, is cross-catalogued. Being in looseleaf form it can, and will be added to from time to time, thus bringing the work up to the minute, as new material appears on the market. Everyone should have a copy of it.

Melody for February, 1928

EDWARD EIGENSCHENCK is now organist at the Balaban & Katz Roosevelt Theatre. He is so well known that it is unnecessary to eulogize him. Suffice it to state that he is going over in great shape and liable to be with B. & K. for some time to come.

JEAN ANTHONY GRIEF, who was well known in the Pacific Northwest (Spokane, Tacoma, Seattle, etc.) is one of the organists at the Marbro Theatre on the West Side. In addition he is broadcasting on a new type of electric organ (it employs no air-blown pipes) over WGES, Guyon's Paradise Ball Room. Grief is a very likable fellow with great showmanship, and a good organist. He played for Balaban & Katz at the world-famous Uptown Theatre before coming in with the Marks Bros. outfit.

JESSE CRAWFORD came back to the Chicago the week of the 16th. The publicity department of Balaban & Katz seem to think it is a guest appearance, and that he will return to the Paramount after a short stay here. Mr. Crawford has done some very fine things; his orchestration is one of the high lights of his playing, and he has a lovely ballad style. Of course, everyone knows about him, so a hearty welcome is all the word that is necessary.

PAUL ASH is back from Europe with a raft of new ideas. He met with a rousing welcome Christmas week on making his official appearances. He had made one prior to these in behalf of charity, something he does every Christmas. Everybody is glad to see him; also, everybody is sorry that Mark Fisher and his beautiful voice will not be heard again at the Oriental for some time. Fisher goes back to the Senate Theatre where he has been a favorite for over a year.

EDWARD MOORE, the well-known music critic of the Chicago Daily Tribune, is to conduct a course which will be unique in its way - classes in music criticism. These will be held at the Chicago Musical College this coming summer, during the Summer Master Term.

ONE of the interesting "comers" in the neighborhood towns of Chicago is Miss Gertrude Morton, who has been playing the Barton organ at the Lloyd's Theatre, nee, Mich. The local press not only has been liberal, but lavish in its appreciative praise of this lady's

work, which was prefaced by engagements at the Strand Theatre in Cedar Rapids, Michigan; study at the Barton organ school in Chicago, and a solid background of earlier musicianship. It always is a great

source of satisfaction to talk or write about these 'comers" - the people of great faith who invariably make good. Right now, today, of opporcunities there are three in a smaller town to one n a large city. Admitting that an organist has become established (it takes about three years to accomplish this in

Chicago with friends and the usual quota of enemies), there alway are one hundred organists for every open job, and when an organist has obtained the job, it is ten to one that he or she never will be heard of, or from. Space for exploitation purposes at one-dollar-ten an agate line isn't used for "putting over" an organist in the larger

cities, but rather for most everything else. And this

brings us back to our personal subject. Miss Morton is better known in Chicago than if she were playing here, for the big circuits keep abreast with every show that is going on and follow up personalities closely. They know just when an organist is going over and when not; they constantly are on the watch for capable people. and the demand exceeds the supply. And so it is that the smaller-town organist not only has the advantage of more friendly and more scrupulous employers with whom to deal - but less expense for living, greater chances to secure publicity, broader opportunities to become recognized as a "coming one," and greater latitude in the selection of a

[Since the above was written Miss Morton has located at the Lincoln Theatre, Milwaukee—Editor].

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The Genesis of the Viola Alt

R. EDWIN SABIN'S interesting dissertation on the viola and viola alt in *The Violinist* columns not so very long ago, have prompted me, since I have relinquished the title and conventional restrictions of the editorial "we," to make use of my prerogative as a plain everyday reader of this magazine, dig out the processor. It "and tall my brother and sister readers personal "I," and tell my brother and sister readers something of my own experience with various violas; and also the results of considerable research work in the history of this beautiful yet all too insufficiently appreciated

For a great many years I have been very fond of the viola; in fact, I seem to have a weakness for the tenor in all instrumental voicings, and somewhere about thirteen years ago became the very proud possessor of an excellent specimen of the tenor member of the stringed quartet made by Vuillaume. Previous to this I had been playing the viola for some time — using one in concert work as a solo, trio and obligate instrument; I had possessed several very good examples of the viola family at different times, but at the time of which I am writing had only recently purchased the *Vuillaume*. It was a rather small instrument with only a fourteen-inch scale, but was very beautifully rands and had a tone of exquisite color, although

ment with only a fourteen-inch scale, but was very beautifully made and had a tone of exquisite color, although somewhat lacking in tonal depth and power.

Shortly after coming into possession of the *Vuillaume* instrument (for which, by the way, I paid \$400, a very good price for a viola), I showed it to Adolf Weidig, with whom I was then studying theory between convert see whom I was then studying theory between concert seasons, and who was himself an excellent viola player. Because of the manner in which I held the instrument when playing, he suggested that I might be interested in using a Ritter model. The Ritter model violas (so he told me) were of extremely large size; in fact, so large that they could not be satisfactorily played by an ordinary-sized performer if held in the customary manner underneath the chin. This extra size would be no handicap to me, however, as already I had adopted the 'cello-playing position for the instrument, and the tone of the large viola was enough superior to that of the smaller instrument to warrant the use of the larger one whenever it could be handled. Mr. Weidig also told me that he had seen several of these large violas in Germany, and that a Hamburg collector of unusual instruments had in his collection a very good specimen which probably he would be willing to sell.

Introducing the Viola Alt

At that time I had been in touch with a buyer for the Wurlitzer Company of Chicago, who anticipated being in Europe during the summer, and the opportune goddess thus stepped in. I at once called upon the Wurlitzer Company and asked them to have the buyer locate and buy for me a large-sized, old viola. I did not hear anything from the order for several months, but in November of 1914 I finally received word from the company that a large viola had been located for me and was being shipped. I received it within a short time and immediately disposed of my Vuillaume without paying much attention to the large instrument, other than to test it and decide that I liked the tone very much. Later on, when I had become more interested in this big viola, I tried to ascertain whether the instrument had been purchased from the collector in Hamburg to whom I had referred the company, or from some other source. The store records were incom-

plete, however, and never have been able to determine with any degree of certainty whence came the big viola, although I have run down several pretty good clues lately. It was not long before I was obliged to have some strings for the large viola,

and greatly to my in-convenience found that it was impossi ble to buy either G or C strings that of the proper gauge. At that particular time I had become acquainted with the elder Mr. Albert, who made very good strings for the violin, viola and 'cello. I arranged with him to make some strings for the viola, leaving the instrument with him one Saturday afternoon until the following Monday afternoon so that he might be sure to have them of the proper length and gauge. When I called for the viola on Monday he very casually asked me if I would care to sell the instrument. I told him I might be willing to do so if I could get a satisfactory price, and inquired as to what he thought it might be worth. He replied that one of his customers, a wealthy collector of unusual instruments of the viol family, had happened to see my viola that morning, and that he (Albert) could sell it for a sum sufficient for me to receive \$1,500 as my share in the transaction.

That appealed to me as being a considerable sum. The nstrument had cost me \$225, and \$1,275 represented a profit which I thought was big enough for almost anyone. So I told him that as soon as I could get another one to replace it, the instrument would be for sale; then I immediately. ately placed an order with the Wurlitzer Company to duplicate the viola. Within a reasonable time I received word from the company that duplication was impossible, and although from time to time I tried through various dealers, I never was able to secure another viola like it. In the meantime I became so attached to the instrument that I could not think of selling it and again using a smaller one, even though it might be passing up a chance to realize a much more substantial profit than musicians generally are

All this of course aroused my interest to find out some thing regarding the instrument, and from the investiga-tion which I started at that time and continued through a period of several years (including six months in Paris in 1918) the points which follow were collected. In passing, it would not be strictly accurate to refer to the information collected as facts, for much of it is not substantiated by actual proof but rather is based on deduction. Therefore, now that we understand each other, my readers may take at whatever it is worth to them, the following.

The Deficiencies of the Viola

When the orchestra began its evolution into the present great symphonic organization, the tenor voice of the string choir apparently was only an outgrowth or develop-ment of the soprano voice, and this development was such that it embodied considerable disadvantage. It became customary to depend on the violinist to play the viola, but unless the instrument was of a size to permit the use of violin technic the players would have nothing to do with it. Now, the pitch of any instrument — that is, the average pitch of the notes it is supposed to produce — has a definite relation to its size; the deeper-voiced the instru-ment the larger must be its air-chamber and its sound-board, and the longer must be its scale, if the tone pro-

duced is to be as good as it is possible to make it.

At the time when violas were made as large as their makers dared to make them and expect players to use them, the average increase in size of the viola above that of the violin was only one-fifth. The correct sizes of both the violin and the violoncello by that time had become the violin and the violoncello by that time had become fairly well established, and were not any different from those in use today. Therefore, it stands to reason that if the violin and 'cello are of correct size, the viola should be of a size which approximates one-half that of the 'cello and twice that of the violin. In other words, the viola, being tuned a fifth lower than the violin, should be large enough so the violin is one-half smaller in size; and enough so the violin is one-half smaller in size; and being tuned an octave higher than the 'cello it should be of such size that the latter instrument is approximately

Instrument make ers apparently sensed the discrep-ancy between that which had been decided upon as the practical size of the viola and its tenor voicing, and tried in many ways to cor-rect it. They made violas with unusu-ally large air cham-bers, but evidently did not dare to lengthen the scale in proportion for fear of making the instrument too difficult to play in the position and manner customary with vio-linists. Thus, the scale being shorter than it should have been, it was necessary to use strings that were thicker in proportion to their length than is the case with either the violin or the 'cello. This naturally de-tracted from the This picture affords a comparison of Mr. Loar's viola alt with a violin. Mr. Loar is holding the viola approximately in playing position. The picture is of the Fisher Shipp Concert Co. Fisher Shipp (Mrs. Loar) standing next to Mr. Loar.

Melody for February, 1928

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gave the viola voice a rather melancholy and somewhat tonous tone-color, a viola characteristic even to this

ome makers endeavored to correct this by making the F-holes of the viola either longer or wider (and sometimes both) than the proportion of the top and the air-chamber warranted — at least, insofar as the model for the violin or warranted—at least, insofar as the model for the violin or the 'cello had determined. This did not remedy the diffi-culty, however, but instead merely made the tone somewhat indefinite because of the body of air not being definitely enough confined in the air-chamber to be vibrated instan-taneously and thoroughly by the pulsations of the body of the instrument. It would seem to be mainly for this reason that a more extensive viola literature has not been developed and kept pace with the number and quality of compositions for the violin and 'cello. Because of its limitations in tonal expressiveness and lack of variety in tone color, the instrument did not attract great writers to write for it nor induce great performers to play on it as enthusi-astically as did the violin or 'cello with their greater re-

Improvements in the Viola Model

Some time between 1860 and 1880 more or less influence was exerted to bring about a certain amount of experimental work to improve the viola. A large part of this influence has been attributed to Hermann Ritter, and undoubtedly he should have the credit for a goodly portion of it. It was just about the same time, however, that the star of Richard Wagner was in the ascendancy, and somewhere around 1870 that he began to profit by the friendship of Ludwig, King of Bayaria, to the extent that it was only a few years later when he was able to establish his Operation Festivals at Bayreuth.

In the endeavor to present his operas in the effective and magnificent way his imagination had conceived them, Wagner was responsible for much research and experimental work with various instruments. It was about this time that the four-string double-bass appeared; also the bass clarinet, as well as numerous improvements in the construction of many of the brass instruments. With his keen sense of orchestral balance and tone-color values, it is not likely that Wagner would have been satisfied with the viola section as it then existed in symphonic and grand opera orchestras. An old Alsatian violin maker, with whom I spent considerable time in a little town in France, told me that he had heard it was through the suggestion of Richard Wagner that experiments were first made towards improving and enlarging the viola model.

Hermann Ritter, at the time the Wagnerian Grand Opera Festivals were established at Bayreuth, was a young man in his early twenties. He was said to have been an ardent admirer of Wagner and on very friendly terms with the great Maestro for some time, which may or may not have a bearing. At any rate, it was just about that tim when experiments began to be made for improving the viola. The lack of proportion between the average pitch and the voicing of the instrument and its size was identified by the early experimenters, and at once their efforts were directed towards designing an instrument which should be of a size and model proportionate to the average pitch of its voice, and there were tried out violas of many

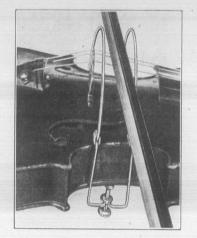
Various Viola Models

The goal was approached from various directions. Ritter, apparently taking for his model the Amati 'cello, designed a viola that was approximately half as large as a 'cello, and which in its general outlines followed the Amati model, but with a scale considerably larger than half that of the 'cello. The intention of these earlier experimenters of course was to produce an instrument which could be held underneath the chin, and so in order to hold the unusually deep body which his use of the Amati 'cello model had given his viola, Ritter abruptly slanted the back of his viola model toward the tailpiece for the last few inches of its length. Quite a large number of these violas were made, and many of them are still in existence. Generally speaking, their tone has much of nobility and impressive ness, but it is not of the traditional tenor voicing. It has very much the same tone-color as the 'cello, consequently is not altogether satisfactory for use in string ensembles Then, too, the model is a rather clumsy one that cannot be played with any degree of comfort when held beneath the chin. Ritter gave his large violas the name of Viola Alta but custom has decreed that they shall be known by the name of their inventor and, therefore, they are referred to as the Ritter violas.

Vuillaume, the eminent French maker, approached the lem from quite another angle. For his model he took a Stradivarius violin and designed an instrument twice as large as the model, but with the scale not twice as long. To these violas Vuillaume gave the name of Contre-Alto, "Alto" being the French name for the viola. Their tone was quite satisfactory, yet it was the traditional violin tone-color, merely a fifth lower in pitch. In other words, they were simply soprano-voiced instruments with a lower range, rather than tenor or alto-voiced instruments. They also were very difficult to play when held under the chin, and never came into general use.

Vuillaume's reputation as a violin maker, however, increased so greatly shortly after the production of these in-struments that his label had a decided commercial value. Apparently, all the large violas which Vuillaume made were cut down by other makers without disturbing the labels in order to make them more readily salable, and if Continued on page 59

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St. Louis Music Letter By J. L. Ruebel

THE ST. LOUIS SYMPHONY ORCHESTRA'S experiment with a guest conductor policy this season reached a climax with the introduction to local audiences of Bernadino Molinari, of the Augusteo concerts of Rome, who made his American debut here. Molinari, considered by many Europeans to be a second Toscanini, was expected to create something in the very nature of excitement among his audiences. There was hardly expected, however, the amount of excitement he did create. The writer was unfortunately prevented from being present at the first pair of concerts by Mr. Molinari, the only ones at this writing. The dailies were unanimous in unstinted praise of Molinari's work. Said the Post-Dispatch in reporting his reception: "When the last piercing trumpet blast of The Pines of Rome had been heard the floor started rumbling under the impact of stamping feet and the rafters echoed with unwonted bravos. It was an obvious and authentic ovation." The Times: "We have had some excellent guest conductors since the beginning of the present season. . . . But now the truly great conductor has come-greater than we had reason to expect."

Richard Spamer, music and drama critic of the Globe-Democrat for nearly a quarter of a century, retired from the staff of the paper during the waning days of the old year. He was succeeded by Harry R. Burke, of the Globe-Democrat Sunday magazine and formerly feature writer on the Post-Dispatch and the Times. Mr. Spamer is well known to virtually every star of the legitimate and concert field ever to play in this city.

It might be well to print the names of the drama, music and motion picture critics of the local dailies. Here they are: Post-Dispatch, Thomas B. Sherman, music; H. H. Niemeyer, drama and pictures: Times, Oscar Condon, music; Thomas P. Bashaw, drama, H. H. Niemeyer, Jr., pictures; Star, Blanche Furth Ullman, music; Bristol French, pictures; drama, unsigned; Globe-Democrat, Harry R. Burke, music and drama; Frances V. Feldkamp, pictures.

For three years Don Albert strived in vain to educate Loew's State audiences to an appreciation of good music and beauty in State prologues and presentations. And now, with Albert taken East to Loew's Penn, Pittsburgh, the local State has discarded the very last of the musical prestige Albert worked so unceasingly to build up for it. With an eye to "biz," the State has followed the move of picture houses over the country, in engaging a master of ceremonies and a jazz band for a bandshow policy. With the Ambassador and the Missouri long since given over to this form of entertainment, the State is the last of the local cinemas to give the public what it seemingly wants. Teddy Joyce is master of ceremonies at the Loew house. He scored a distinct hit in his debut show Christmas week, and from present indications, Teddy is going to be a very popular "give-the-little-girl-a-hand" boy hereabouts.

The Vitaphone, which has re-opened the Grand Central Theatre, is faring little better at this writing than it did in the fall of 1926, when it had its St. Louis premiere at the Capitol, down town. The present tariff is 75 cents (for The Jazz Singer), compared with the one of one-fifty during the Capitol's Don Juan showing. Tenderloin is underlined to succeed the Jolson film.

A contract to furnish pianos for the new Fox Theatre and the studios of the theatre building is reported to have been closed by the Aeolian Company (Missouri). The papers are said to call for Steinway grands, including a \$4500 instrument for the orchestra pit.

On the Radio (apologies to Senor Lopez). — A pleasureable surprise while listening-in on KWK one early morning recently, was an orchestral program by the teachers of the Hugo School of Music, William E. Hugo, director. . . . Miss Alice Mace, pianist, and John Halk, violinist, are featured in a one-hour recital over KMOX every Wednesday evening a 7.30. These two delightful entertainers present Famous Masterpieces of Music, made up of the fine music of the old masters. . . . Dance music from the Tent by Larry Conley and his orchestra is now going out over WIL. . . . With WIL to be affiliated with the Metro-Goldwyn-Mayer chain, four local stations will be on New York broadcasting hook-ups. The others are KSD on the Red Network of the N. B. C., KWK on the Blue Network, and KMOX on the Columbia Chain.

Ernest Johnson, Toronto, Canada. — I certainly could not do without your magazine. It is the best of them all. The best part of it is that you are still maintaining the good standard of music contained therein, while other magazines are degenerating into cheap fox-trot supple-ments. My best wishes for your future.

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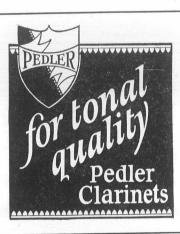
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Melody for February, 1926

Music Chat from Washington By IRENE JUNO

THE Earle has gone "Presentation," and I never before have seen quite as much show for a quarter as I did there, on Christmas Day. Breeskin starts his overture, The Second Hungarian Rhapsody, and just as he is getting well under way, open fly the curtains and half a dozen Russians

cavort around the raised stage to a good applause finish. They had a Schubert feature and a number of his things were played. I know Breeskin did not put in that ballet dance in the opening, for it didn't fit, but all the rest did. And then a clarinet player jumped up and sang a couple of songs in Italian. Honestly, I would not have turned a hair if Wheeler had left the bench and done a buck dance on top of

the pit piano. Someone tipped a chair and fluey went the first violinist's instrument, and someone else jerked a wire and bluey went the violin soloist's stand lights, so part of it was played by guess and by gosh until a little fellow crept over my feet, crawled slowly along the orchestra rail, and made the necessary repairs. Then came a lot of clouds and "georgette" girls waving graceful arms, etc., while the violinist stood in a spot light in the pit and played Meditation. Seems to me it was a Jazz Carnival for the next half-hour and then the picture, Man Crazy, with Dorothy MacKaill.

The Seven Day Adventists, who have a colony in a Washington suburb, support a Missionary College. The College has forbidden attendance at a picture show under threat of dismissal. Tobacco also comes under the ban.

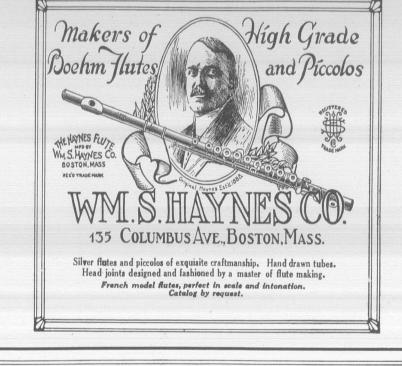
Amendment for the repeal of admission tax is due to come up in the House again this season. Admission taxes amounting to \$17,068,035.46 were collected on box office sales during the fiscal year ending June 30, 1927, according to the report of the Bureau of Internal Revenue.

Blue Sunday for the District again threatens us. Remember the last row we had when Bloom and Blanton argued it out on the floor and table? The bill is now before the House

Motion Picture equipment has been installed and pictures will be shown at the President's Church at 10th and G Sts., N. W. The program will be made up of educational features, news events and appropriate films of all kinds. Dr. Jackson Noble Pierce, the rector, is working for evangelization through the eye. The opening program was on Christmas Day.

The Washington College of Music closed for the week between Christmas and New Year's, but the theatre organ department stayed open, and W. W. Delano, head of the college says the opening of this department has made him a changed man. His Sundays used to be days of rest; now they are spent booking practice time for organists. The Monday after Christmas, when he should have been home resting, with his feet on the table (or wherever college men put their feet to rest them), he came in and listened to pupils taking lessons from 10 A. M. to 6 P. M. He should be glad we didn't make him do an extra matinée and a special New Year's Eve performance, shouldn't he,

Ruth Farmer, organist Takoma Theatre, has two nights off a week. Met her down at WMAL reception rooms one Tuesday evening and she looked as cute as Christmas. She is still directing the choir at Rock Creek Church. . . . A special violin recital was given at the an interesting talk on The System of Grading Music Stuferred from the Met to the Earle when that house went a thing to sit at dinner and decide where you want to go-Mr. Harriman will speak on his work both here and abroad. Representatives of the foreign countries included in his





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the Rialto are Rommel patrons rather than house patrons. Karl Holer and George Anderson were guests at the Christmas party of the Soroptimists Club. They gave four numbers to continued applause. . . . Spencer Tupman is out of the New Fox and another man is in from Buffalo. He played the Christmas greeting and some accompaniment to the feature. . . . Pearl Hauer is supposed to go to the Met when the Vitaphone run is over. She will be orchestra organist, and a ten-piece orchestra will be on the shift. Everyone will be glad to see Pearl get this, Washington College of Music the last Friday in December. as it carries a down-town salary which is not to be dis-The program was arranged to demonstrate the different missed with a sneeze. . . . Nelson Bell, who handled grades, starting from the first and going through the publicity for the Crandalls for years, has gone over to the eighth. Dr. Christiani, head of the violin department, gave Post (Morning Paper), and every night WRC announce what the shows are and where. A few more local houses dents. . . . Nell Paxton and Milton Davis were transover to presentations. Nell's organ work with the orchesif at all. . . . Alex Arrons, who has played evening shift tra during the acts is very good. . . . Colby Harriman, who sits behind a mahogany desk in the spiffiest office from seven to eleven, has been put on the early hours at you ever saw, and thinks up things for people to do on the the Met. The first time he got out in the eight o'clock Palace stage, is to be guest of honor at a reception of the traffic rush he fainted dead away, and Mrs. Arrons had to League of American Pen Women. During the evening finish the trip. Oh, and they have another new Nash Sedan by the way. Alex ought to enjoy life now with the "evenings off" prospect ahead for the summer. . . . The talk will be among the guests. . . . Rox Rommel, at the Park re-opened on upper 14th St. Mary Horn is back at Rialto, has gone in for presentations, and New Year's Eve the organ. The Park was Mary's first position and after saw the first of these Universal units at that house. Rommel played a program of request numbers over WMAL. has been placed at the Home, succeeding Pearl Hauer. He is a pianist of exceptional ability, and the patrons at Mrs. Towne was there before she took the Earle last season.

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John Philip Sousa.

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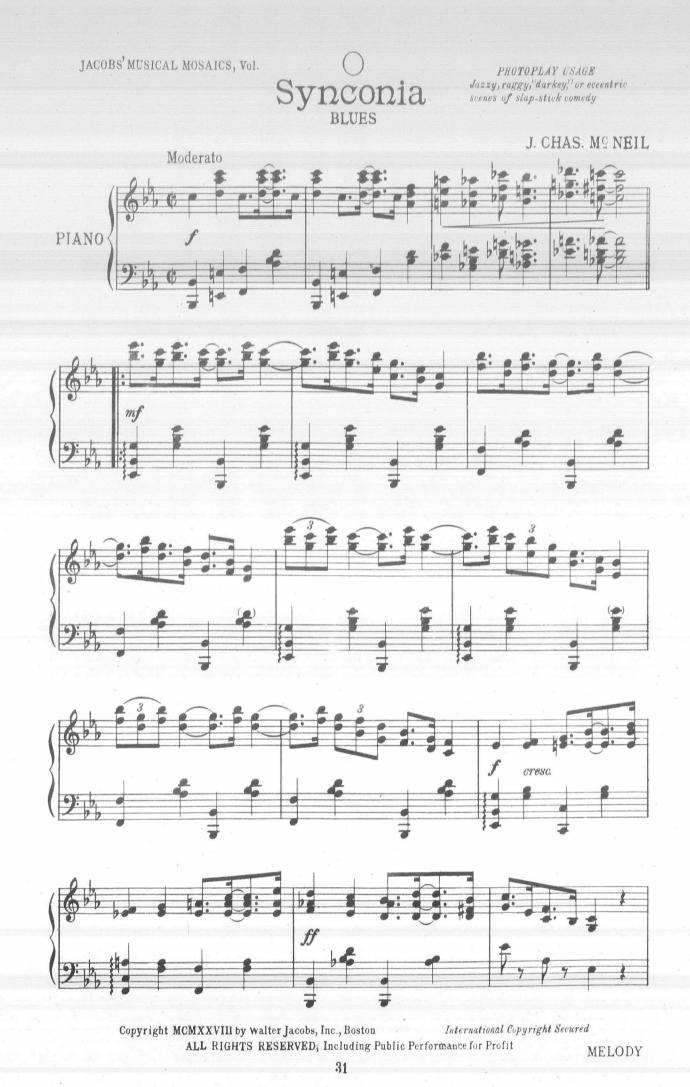
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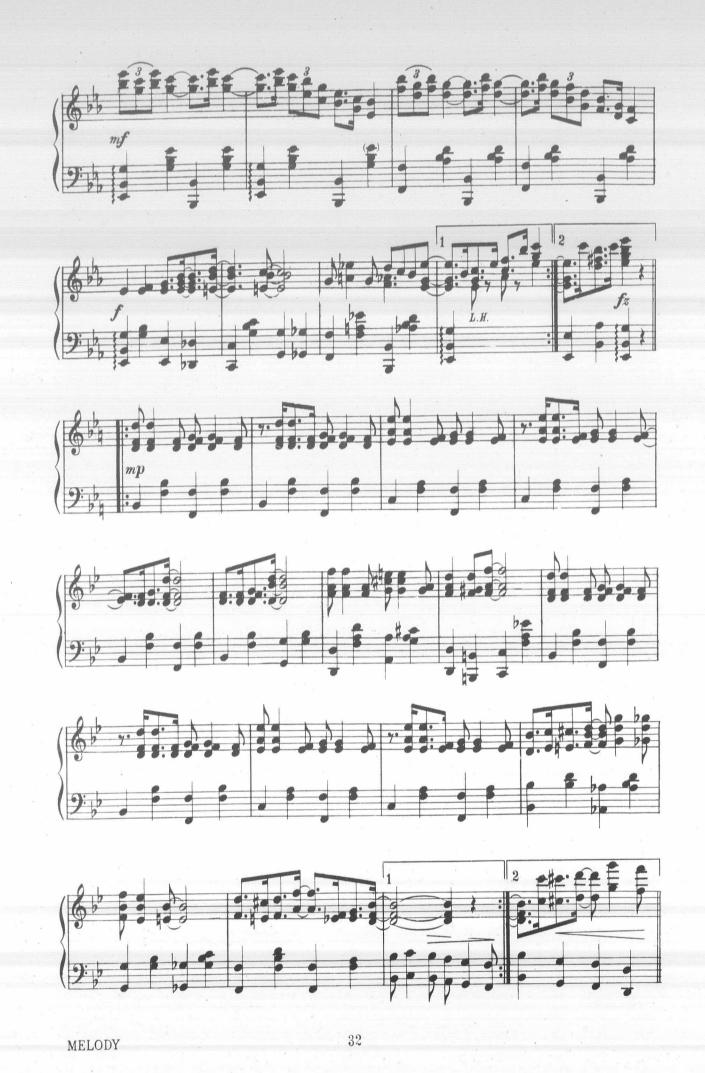
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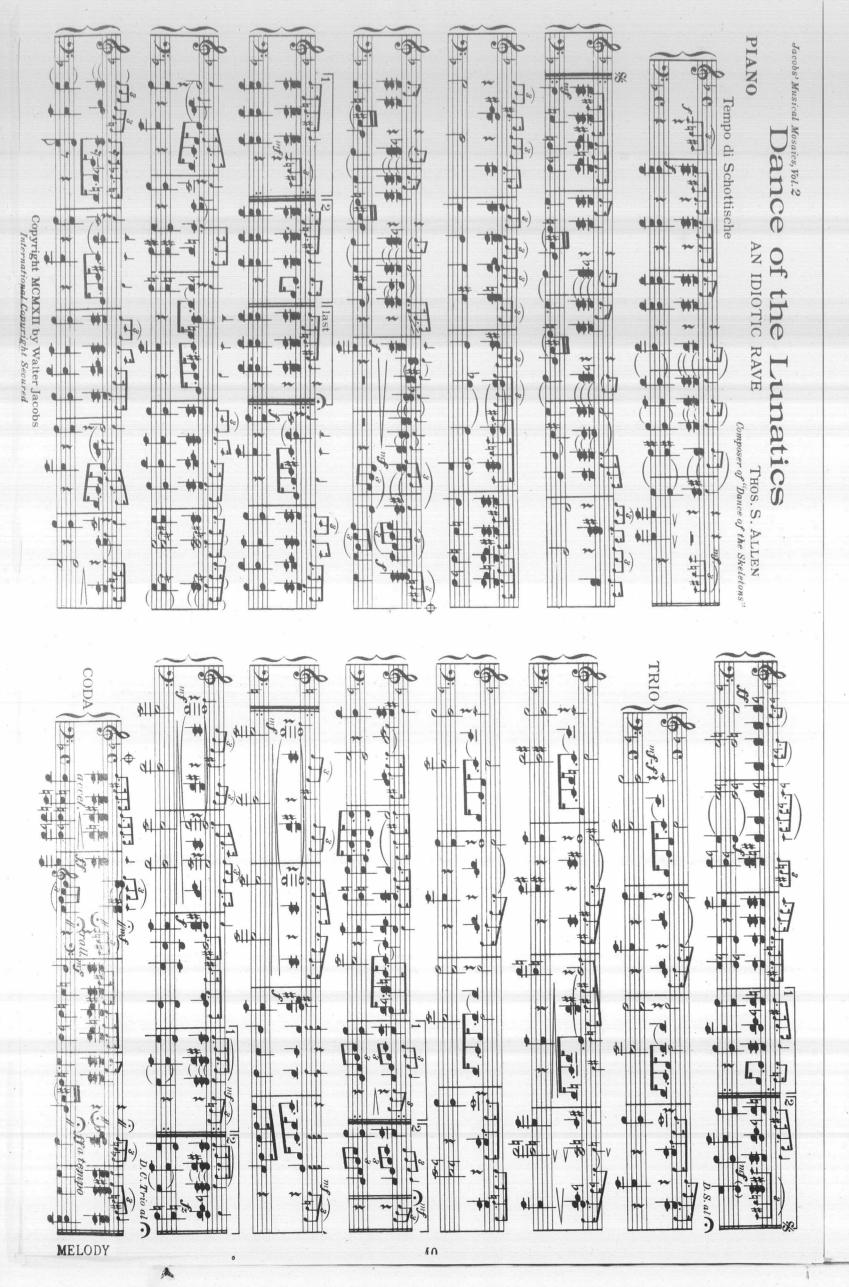
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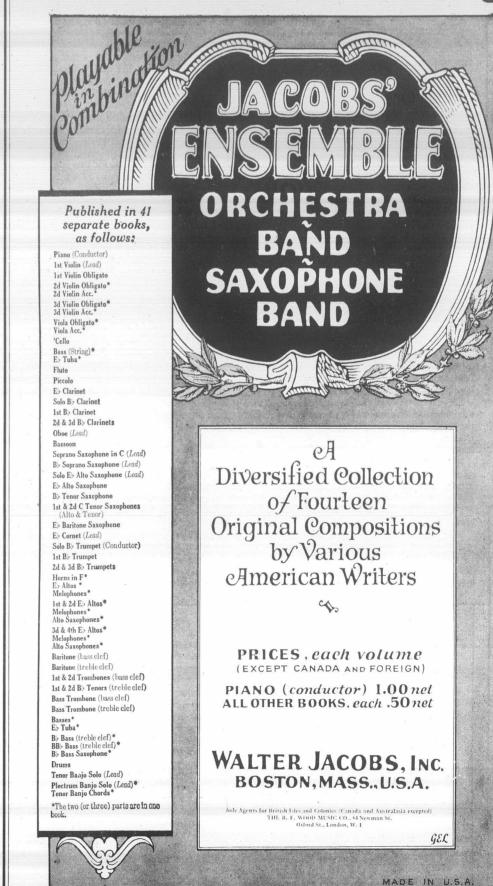








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vided it is studied and played with the same sness that is devoted to any other legitimate instrunent. Every mood may be portrayed. It has a haunting, sympathetic tone; is appealing, mournful or happy; sparkling and full of life, as the player desires; its shading, blending, and tone coloring is excelled by no other instrument. The saxophone is adapted to all kinds of playing, in the same sense as is the violin or

W. A. ERNST

piano. It may be used in the theatre, for dance purposes, or as a solo instrument in the home, church or on the stage.

It is somewhat peculiar that the saxophone (which so often is decried by people who think of it solely in connection with its more lowly associations) more nearly resembles the tone of the pipe organ than any other instrument. Hear a quartet of saxophones and you will find it bears a strong resemblance to a pipe organ. Certainly this is traveling in good company, for the pipe organ is the favorite musical instrument of the church.

The writer, some dozen years ago, played in church with a saxophone ensemble, and he is pleased to observe that the practice is becoming more frequent. One hears very often of church saxophone choirs, and they are bound to increase in number as more players are developed.

Madame Emma Van Holstein, the noted Danish opera singer, has admitted that her next thrill would be to sing with a saxophone band accompaniment. A beautiful contralto voice — such as Madame Van Holstein possesses - blended with the rich tones of the saxophone should be exceedingly pleasant to listen to.

The Fox-Trot Saxophonist

The young men of high school and college age are the best customers for saxophones, and their one great ambition is to play fox-trots well enough to get into a dance band. To get them to study anything that does not appear in for trot form is next to impossible. It is safe to say that ninety per cent of them would rather have "my own band" than hold down the first chair with Paul Whiteman. These boys are hard workers because they have a definite goal in view, and as they grow older and more settled, and find out that playing in an orchestra is not playing fox trots alone, they gradually drift to the better type of music and pos-

sibly become genuine musicians. The never-failing handwriting on the wall and the low rumblings of coming events, tell us that popular dance orchestra music is rising to a much higher plane. For one thing the rhythm is slower, the melody sweeter, and the parts more difficult to play. The day of the faker is over, and so the fox-trot saxophonists will have to study a little more seriously and work a little longer if they wish to keep abreast of the times. And they will! Those boys who have their professional cards printed, and ascertain the initiation fee and dues of the Musical Union on the same day they purchase their horns will have to go a little more slowly than this in the future.

Hints on Tone Production

The saxophone is being studied more seriously than ever before, and that is as it should be, for in this way only can it be played with the highest artistic perfection. Better tone is being aspired to, and the vibrato is being used more. I don't mean the vibrato made by shaking the horn, but that produced by proper control of the underlip. We all recognize the beauty of the vibrato on a violin or 'cello, therefore the same pulsation should be imitated on a saxophone; one must use judgment, however, and not overdo it. It should not be done with the throat, as many are prone to do, as this sort of vibrato sounds like the bleating of a sheep. The proper articulation to produce a correct vibrato is to use the word wow-wow-wow continuously, until it becomes a fixed habit.

To produce that much wanted "round" tone, do not pinch the mouthpiece too much, but keep the inside of the mouth hollow as when you say "aw." Of course we all know that the playing of sustained tones strengthens the lips and thus aids in the production of a good tone. Tone grows with practice, so devote much of your time to the playing of sustained notes if you would develop a real tone.

If good tone aspirants would study breath control they would find that a more solid, round tone could be produced; such a tone will carry farther without sounding shrill and thin. A deep breath should be taken from the diaphragm, being careful not to raise the shoulders. Let the column of air flowing into your horn be steady and yet conservative in quantities. Save enough for emergencies, such as a long slur or a succession of low tones.

A singer depends almost entirely on control of the breath for good, pure, strong tones. It is well for the saxophone student to listen to a good singer and note the method used.

ADIOS!

magazine, containing this matter from my pen, the end of the seventh consecutive year will have been passed since I first took up that "pen" to contribute to this saxophone department. There have been as many changes, within that time,

in the "world" of the saxophone, as there have been in the per-

department, the reason being one concerned entirely with the pressure of time, and affairs connected with my regular line of business, which is unrelated

to either music or to the saxophone. While this work is thoroughly enjoyable, and al ways has been, it requires time that can ill be spared, and involves an amount of personal correspondence with players of the instrument which would, possibly, be unbelievable, except to one who has carried on the work of conducting a department of this sort in a magazine of international circulation.

There is, however, another important reason why it seems to me better for someone else to continue this

WITH the appearance of the current issue of this department. The writer has gotten somewhat out of touch with what is going on in the saxophone world, having very few contacts with players of the instrument, and has, for some time past, virtually ceased to do any playing himself. First, teaching was discontinued some years ago, then business playing was dropped, and, of late, time has not permitted enough playing of the instrument to keep abreast of modern ideas, advancesonal affairs of the conductor of ment, technique, and method. For these reasons, a better this department, and these cir-service can be rendered the readers, I think, by someone cumstances warrant me at this , of the kind and calibre of the other splendid department time in stepping down and giv- editors of this magazine, who are active in musical ing way to some abler man to work and have a better fund of information and experience upon which to draw for the material here pre-In short, "I do not choose" sented. I might say, in this connection, that I am to continue as the editor of this quite positive that the faithful readers of my column will find in my successor, Mr. W. A. Ernst, whose stimulating personality and high ideals will successfully carry on the work which I have consistently adhered to, of raising the public's estimation of the saxophone as a musical instrument.

If my writings have been, in the past, helpful, informative, encouraging, inspiring to some, their object has been well attained, and it is a satisfaction; if, on these pages, I have contributed one iota to the better establishment of the instrument in the esteem of musicians and the public, it is a greater one. But it seems necessary now to say a reluctant good-bye to the thousands of readers whom I have come to know, in a "long-range" fashion, as my good friends.

Melody for February, 1928

At first a beginner will labor and puff when playing, but after much practice he will find it requires very little effort; that is, providing the breath control has become a

Of course the reed and mouthpiece play a big part in tone production: the mouthpiece has to suit the individual person, and horn; the reed must be of good cane and suited to the mouthpiece; an open lay mouthpiece will take a softer reed than one with a closed lay, the latter requiring a reed of much harder texture.

After all is sifted down, tone requires very serious study and constant practice, if you would express the "it" of the saxophone. And surely if anything has "it," it must be a saxophone, else why would every man, woman and child, want to play one?

Ease and Speed on High Tones

I have played an alto saxophone for about one year, but find it hard to play the high tones from high C to F with speed. Can you tell me a quicker way to finger from high C to high E-flat without using the usual two side keys on the left? -J. H. F., New York City.

You will gain more speed on the high tones if you practice them chromatically. They should be practiced daily very slowly at first, then increase the speed as your ability allows. To play from high C to high E-flat, retain you finger on C and play E-flat by pressing down on the high E key with the right hand. This fingering is in tune on nearly all saxophones, and is fingered more quickly than by the

C Melody Saxophone Parts

I have a C melody saxophone which I have played for more than a year, and am quite satisfied with my progress. I wish to organize a band with some friends, but find in trying to buy orchestrations that there are no parts written for this instrument. Is there any part I can play, or must I buy a new horn? — C. E., Fort Lee, New Jersey.

C melody saxophones were used extensively ten or twelve years ago, playing from first violin parts, but the trend of the times has changed and the alto and B-flat tenor saxophones are used now almost exclusively in orchestras. If you do not wish to change your horn you can play from cello parts, but this would necessitate learning the bass clef. C melody saxophones are very effective for playing this part, otherwise they are used mainly for home and

Saxophones and Symphonies

I have heard that the saxophone has been used in playing symphonies, and I would like to study these parts and see just how they are written. Will you please tell me the names of some and where I can obtain them? I wanted to join a student's symphony orchestra, but some of the boys thought there was no music for me. — G. A. E., Plainfield, New Jersey.

It does not seem to be generally known that the saxophone has been used in symphony orchestras as far back as thirty years ago. It is misleading to say that this most popular of all instruments can be used only in a jazz way. Here are some symphonies that can be purchased through any of the leading music houses: Symphonie, Kalomiris; Sinfonia Domestica, Richard Strauss; Symphonie, Mahler. Other noted selections of merit are Herodiade, Massenet; L'Arlesienne, Bizet; A Light from St. Agnes, W. Franke Harling. The latter was given by the Chicago Civic Opera Company in 1925. There are many other hightype compositions which call for saxophones, but the ones cited should be sufficient to give you a good start.

Memphis, Tenn. — The Memphis Plectrum Orchestra, the personnel of which was pictured in the December issue of this magazine, broadcasts regularly over WMC every third Saturday night between the hours of nine and ten P. M., eastern standard time. These broadcasts are very popular and the orchestra receives many letters in commendation of its programs — a thing not at all surprising to those of us who have heard the organization play.

Amarillo, Texas. — The Amarillo Philharmonic Orchestra made its first public appearance this past season under the direction of Ellis B. Hall. The orchestra itself is composed of the best of Amarillo talent and judging from this initial concert is destined to fill a prominent place in the music life of this part of Texas. Mr. Hall has succeeded in enlisting in the orchestra practically every instrument necessary to the completion of such a symphonic organization. Under his guidance the preliminary rehearsals were evidently thorough and efficient, for this first concert was a decided success. The orchestra is financed through the sale of season tickets and the sale of these has been extensive enough so that it has been possible to pay the players for rehearsals. The pleased interest manifested by the audience in this first concert and the excellence of the program given by the orchestra under Mr. Hall's direction certainly justifies the expectation of much worth while musical achievement to be accomplished by the orchestra.

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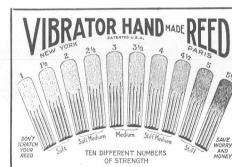
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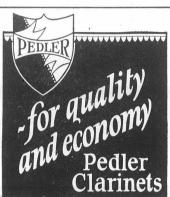
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The Versatile Pettine

THAT Giuseppe Pettine of Providence, R. I., is a broad, well-grounded and versatile musician must be admitted as fact. In substantiation: to hold a position of prominence in the music world for many years as an eminent solo player of one widely recognized instrument means much, and to do likewise with two such instruments means more; but to construct and write advanced methods for both, compose for and

teach them thoroughly and constructively, perhaps means more. As public pedagogue, Mr. Pettine conducted The Mandolinist department in The Cadenza during a period covering fifteen years. However, as the world knows his mandolinistic career as soloist, author, composer, conductor and teacher, nothing further need be said in that respect, and attention car be turned to the latest phases of his workpre-eminently the saxoohone, also the tenor

In writing even a very orief sketch of any man, custom or convention generally demands the telling of something about where and when he was born, and follow ng is the birth-data of Mr. Pettine as unconvenionally told in his own vords: "Born in Italy landed in Providence, R. I., when twelve years

GIUSEPPE PETTINE

old; completely selfmade." That, to say the least is laconically and tersely expressed, even though somewhat indefinite as to de-However, by dint of digging there has been brought to light an article printed in the New York Musical Courier under date of May 10, 1899. The article stated in effect that Mr. Pettine was born at Isernia in Italy, and (at the time when the article appeared, 1899) had been in this country for ten years; this would place him in America in 1889. Now, and bearing in mind his own statement that he "landed when twelve years old," by doing a bit of mental arithmetical calculation his birth-year might be induced as falling in 1877, and you have it statistically put. Thus does a magazine sometimes dig up "evidence" with which to confront the reticent!

As a small boy, prior to his coming to this country, young Pettine studied music under the best teachers available in his home city, and after arriving in America he continued to study the various theoretical branches of the art under the instructors of Providence. He studied counterpoint, fugue and composition with Hamilton C. Macdougal, who now holds the chair of Music Doctor at Wellesley College; he also studied instrumentation with David Wallace Reeves, the noted director of the famous American Band of Provi-

At the present time Mr. Pettine is devoting himself largely to exploiting the saxophone. This is not by any means a new and radical departure with him, as for many years he has played the instrument and is conversant with its possibilities. As saxophone soloist, he toured a large part of the United States with Lovenberg's Concert Band n 1897-1898; the same with Brooke's Chicago Marine Band, and was with the American Band until the passing of "Wallie" Reeves, one of the greatest of great American bandmasters. Later on he was conductor of his own band

its remarkable sway over the American people, Pettine's Dance Orchestra of twenty-five pieces was the leading dance organization in New England. This orchestra attained tremendous popularity with its playing at "Rhodeson-the-Pawtuxet," a select evening dance resort, on the shores of this beautiful river, in Pawtuxet village, where only the very best in music ever was tolerated. If memory is not at fault, Mr. Pettine also organized and exploited a popular saxophone quintet. It thus will be seen that his

latest phase is really an active revival of an old interest. Mr. Pettine's latest published pedagogical works are The Modern Saxophone Method, Part I (accorded a special reading notice by Edward C. Barroll in The Saxophonist department of this magazine, December issue), and Forty-

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four Solos in Duo Style for the tenor banjo, a book of pieces and preparatory exercises that is n At the time when the saxophone was beginning to exert He also is at work preparing Part II of the Saxophone Method, which will include many pieces, duets and various saxophone arrangements. Merely to keep himself busy, Mr. Pettine is teaching saxophone, tenor banjo and mandolin, besides composing for the three instruments.

As a closing word: Giuseppe Pettine has achieved international renown as a mandolin soloist, a teacher of the instrument and composer of music for it, and some of his pupils hold national repute as mandolin artists. His published works in this branch are the Mandolin's Right and Left-Hand Harmonics, Duo Primer, Fundamental Principles of Mandolin Playing, and a Complete Mandolin Method with supplementary studies. The latter work is in seven books or parts; Part III treating of the duo style of Playing, and Part IV treating of The Plectrum's Mechanism. - M. V. F.

Melody for February, 1928

These Be Parlous Times

Milwaukee Notes AVELYN M. KERR

O IT has come to this! Milwaukee Union musicians are now receiving salaries for feeding records to Orthophones, and rolls to player pianos and organs! I never was so indignant in my life as when I attended the opening of the new Zenith Theatre at Twenty-fifth and Hopkins Streets — one of the most beautiful houses in Milwaukee, patterned after the Capitol at Chicago, with its atmospheric effects. To Edwin F. Maertz, manager, and in his

own words, the theatre is: "The realization of my ideal! The Zenith Theatre was erected and equipped at an outlay close to one half milion dollars, and is hereby dedicated to you with a full realization of the great force for public good which is n my hands, and I pledge myself to lo my best to live up to that re-

Manager Maertz further pledges himself to a series of articles on the code of ethics of the Motion-picture

Theatre Owners of America; also, "To recognize my duty as a moulder of public opinion and an educator of youthful minds," etc.; and "To give full co-operation to all movements that will tend to raise the standards of morality in society and the ideals of the human race," etc., etc. And yet the management of the Zenith Theatre fulfills these pledges of Mr. Maertz by furnishing the patrons of the house with canned music!

The Zenith Theatre may be a tribute to the beauty of Milwaukee as the souvenir program states, but in its policy it is an insult to the music intelligence of the Milwaukee theatre-going public. This house, which cost a halfmillion dollars to erect and equip, is using at the most only seventy-five dollars' worth of music talent a week, nor would the management probably expend even that amount, if it were not that the Musicians' Union insisted upon there being employed at least two musicians and an organist. (Note: An organist is not considered a musician here in Milwaukee, for specifications always call for so many musicians and an organist.) However, in this particular instance the musicians are drawing their salaries for putting records on the five-thousand dollar orchestraphone.

I heard Fritz Kreisler play a slap-stick comedy, and Paul Whiteman's Orchestra do a perfectly good death scene; not but what Paul Whiteman is capable of doing a death scene (we all can and will do that at some time or other), but this time Paul was putting them to sleep with all the pomp and ceremony that the Dancing Tambourine affords. The Union really ought to fine Paul Whiteman, Fritz Kreisler, and a few other celebrities, for holding down so many jobs. With all due respect to Mr. A. F. Gherke, whose picture appears on the program as "director" of the orchestraphone, I cannot understand how any professional musician will allow a theatre manager to belittle his profession to such an extent. Of course it is easy to earn one's salary by feeding victrolas and player-organs, but when the boss has so little regard for music he is just as apt to ask one to mop up the place as to feed the music-box — or the furnace-box might need coal between records!

Taking it all in all, if the Zenith Theatre (as well as a lot of other theatres in Milwaukee) would reserve some of its capital for a music fund, and do something towards the education and welfare of the public by feeding their souls with good music instead of spoiling their eyesight with a lot of gaudy lighting and scenic effects — there wouldn't be so much crying the blues about poor business.

I would like to be King Tut of the theatre business in Milwaukee for about three months, and see if I couldn't convince some of these managers that music does mean something to their business interests. Everybody should know that the good old American public is not going to attend a theatre on a cold, stormy night to hear rolls and records and amateur organists, when it can stay at home by its own fireside and listen to everything on the radio from grand opera to concertina playing and tune out what it doesn't like. The trend of the world today is for better, not cheaper music. Oh, just to be a kernel of pop-corn so that I could explode!

Elmer Strande is presiding at the console of the wonder Kilgen organ. To my personal knowledge, only a few months ago Mr. Strande was contemplating taking up the study of the pipe-organ, so I shall refrain from any comment on his work until after he has gone into the subject more

To The Reader: This is an advertisement for the Weidt Chord System. Despite the fact that it is just a letter written by a student who had no idea that he was writing for publication, it is one of the best advertisements for the W. C. S. we have ever printed. We think you will agree with us.

Dear Mr. Weidt:

Enclosed find the first two lessons of the Composition Course, and can assure you, from what I have seen (the first five lessons) that I am going to like it. The fact that I have already completed the harmony course (for tenor banjo) makes it easy to understand the composition lessons.

Your Course in Improvising (for saxophone, cornet, piano, etc.) was very interesting and instructive, and if studied carefully, surely does make any composition easier to understand, to play and to memorize. As this adds considerably to one's knowledge of composition -and also of his instrument, -his interest is increased. It is a well known fact, that one's interest in a subject or profession, is measured by his knowledge of that profession or subject.

I have used the Improvising course to good advantage in arranging some pretty "hot" sax. choruses, copying the style from some good "hot" solos, and re-arranging the "runs" to fit the harmony of the popular tunes. Can also arrange "stunt" choruses for tenor banjo, ranging from easy grade to arrangements too difficult for my "tech". I have been of considerable help to one ambitious saxophone player, showing him how to play two and three notes where he formerly only played one. I recently arranged a "hot" saxophone solo for him on WABASH BLUES as a feature number. I took the style from Weidoeft's SAXOPHOBIA, but it was the trick of rearranging this number and adapting it to a popular tune that caught his eye-or ear (?) The next week he began studying the Weidt Chord System. Nuf Yours sincerely,

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You Can Take It or Leave It

The Six Best Peppers
(With Apologies to del Castillo)

ROM all over the country correspondents have written in, telling us of the numbers that go over largely on their programs. From these letters we have compiled our list of the Six Best Peppers, adding thereto the publisher's name, the place where the troubled occurred, the orchestra's name, that of the conductor, and the reaction.

Blue Lightning (Regen, Donner & Blitz) at the Hotel Flamboyant, Doylestown, Pa. "Knocking them dead at the Hotel Flamboyant," says Percival Ostrowski, leader of Sweeney's Syncopating Saps.

It's Three O'Clock in the Morning (And Grandma Ain't Home Yet) at the Hotel Inebriate (Station H20), Gold Gulch, New York City. Published by the above firm. "Just a plaintive, old-fashioned melody," declares Harold Harebrane, conductor of The Goofy Guys. Sashweight Sal (by Fenster & Payne) at the Cabaret Bacchanale in Savannah, Ga. "Patrons of the Cabaret

Baschanale in Savannah, Ga. "Patrons of the Cabaret Bacchanale in Savannah, Ga. "Patrons of the Cabaret Bacchanale acclaim this number the greatest since Waldemar Stiffneck's 'Demitasse' from his musical show 'Table d'Hote'," writes Robert E. Lee Pickelwartz, who leads The Georgia Lynchers.

I WISH I WERE AN OYSTER (by Fisch & Poisson) at the Club Handsout, Arthritis, Md. "The critics are right! This number is all it's cracked up to be," says Marc Thyme, of The Senile Saxophone Six.

COLD MAMMA (It's the Furnace's Night Out) (published by Cole & Woodburn) at the Hotel Asthmatic, Pittsburgh, Pa. "I'll say it's one hot number!" shrieks Algernon, conductor of Blaetz's Brainless Bozos.

SYNTHETIC SUE (When She's All Made up for You) published by Arsenique & Tahlkum) at the Club Nudity, Chicago. "It's an explosion! There's no antidote for it!" vociferates Henry Herringbohn, who conducts The Crazy Chemists.

* *

Send in the name of your best hit!

—Alfred Sprissler.

A Tombstone Triptych

Here lies the man alleged to own a Strad Who sold his soul. his house and all he had; Yet when he tucked the fid beneath his chin The people cried: ''Please go and buy a good violin!''

This marks the place where fell poor William Stout Who longtime blew the tuba and himself quite inside out.

Oh, weep sad tears for Robert Horace Bevan Who was a harpist all his life and never went to Heaven!—Olav Sarussker

> The Amateur's Guide to Musical Instruments
> 2. THE DOUBLE BASS

THIS obese and unmanageable instrument is an overgrown violin which looks like a sea-going hack afflicted with dropsy. It is usually played by men who, by reason of disappointments in love, falling hair or general depression of spirits, have given up the ephemeral delights of the world to devote their lives to the double bass.

The double bass usually has four strings. These are played now and then, with a bow shaped like a meat saw. The lowest string is E and makes, under favorable conditions, no sound whatever. That is the string on which one plays when one loses one's place. And it really makes no difference whichever of the other strings one plays upon.

The double bass is the last of the viol family, and sounds that way. It can not be loaded into a Chevrolet nor can it be stored in an average size flat. It is not an instrument on which one can shine to advantage before one's friends at a party. The only advantages a double bass player enjoys is that the fiddle's cover makes an excellent covering for a large size haystack, and by sawing a door in the back of the bass one can make thereof a very efficient icebox.

The lot of the bass player is singularly unfortunate. He has to stand to play the fiddle all the time. His only superior moment comes when the orchestra plays The Star Spangled Banner, although in case of a coal shortage he can saw the bass into small pieces and use them in the range.

—A. S.



How To Be Popular Though Musical

FOR PIANISTS

DON'T begin a piano number before pounding the pedals several times with your feet to assure yourself they are working well. This shows the audience that the number you are about to execute is a hum-dinger, and that a good pianist never knows when he may need all the pedals at once. DePachmann used to get away with this little stunt, so why not you?

DON'T fail to have a couple of stage huskies come on and raise the piano cover just before you begin your solo, then twist the instrument back and forth to get the proper angle while you stand by and boss the job. This always interests the audience, puts them in a receptive mood to endure anything, and lets them know that correct piano angle is necessary to the pianistic virtuosity that they have paid to hear and out of which they should not be defrauded.

DON'T be satisfied with the height of the ready-adjusted piano stool. Turn the perverse thing several times, sitting on, and trying, it between each turning, and then end by having a straight wooden chair brought on. This is another DePachmann stunt which will serve to show your savir faire as a virtuoso, as well as showing that a stool can't fool you when keyed up to concert pitch. It will also stamp you as being eccentric, as are all geniuses.

DON'T, if a woman pianist, fail to come on the stage with your lip-stick and compact. In using them, however, turn your back to the audience. This will prove your modesty and make a hit with all the old hens out in front. Any little feminine fobiles in adjusting the gown before sitting down will serve to arouse jealousy among the women of the audience, and at the same time attract the attention of the men to your concert pumps and silk stockings. It is the little details which count large in public performances.

DON'T, if a male pianist, fail to wear cuffs that are continually sliding down over the hands. The constant shooting back of cuffs amuses the audience as well as hiding any pianistic failings. Also, no little fuss should be made in adjusting your spike-tails in order not to sit on them. This alone stamps you as a genius, for everybody knows that tailors charge a genius the same as an ordinary man for

FOR VOCALISTS

DON'T begin a solo without first venting a slight cough, followed by a very audible clearing of the voice. This helps the audience to realize what a delicate, supersensitive larynx nature placed in your throat, while at the same time making every individual throat feel so sympathetically disagreeable that every one all the more readily will overlook a few frog-like croaks coming from you, and so perhaps refrain from forcing an encore. However, show the graciousness of the great artist and respond if demanded.

DON'T be afraid to assume all the airs and graces of the great singer, even if you are only near-great. The bluff may get by if you put it over right. Throughout the entire solo sway the body like a baby trying to take its first steps; lift the eyebrows, roll the eyes up to show the whites, raise the chest with every breath and breathe audibly; when taking the top tone (if you do take it) shut the eyes, rise up on the toes, and end the note with a distinct gasp and a spasmodic backward jerk of the head as if bumped in the back by an auto. All this denotes the artistic temperament, impresses an audience with the extreme vocal difficulties of the solo you are so graciously giving, and makes everybody wish that you had finished before putting yourself to such personal discomfort merely to enhance their pleasure. On the other hand:

pleasure. On the other hand:

DON'T hesitate to resort to artistic subterfuge to cover your failure to take the top tone the listeners expect and which you know you can't reach. Just as you visibly brace your body to take the note, accidently (?) drop one page of your music to the floor. By the time you have recovered page and poise the orchestra will have passed the place and you are saved. A slight deprecatory motion of the hand behind the back of the conductor will throw all the blame on his shoulders; or, and by a prior understanding with him, stretch your mouth open to its widest extent, add the physical contortions as before mentioned, and don't make a sound. The obliging conductor will then bring his orchestra up to a furious fortissimo possible that would drown out the tone of a steam calliope and you cop the

DON'T, when singing an operatic aria, let the conductor in any way hamper your artist efforts. Conductors rarely agree with the original idea of the composer, so why should you bother to agree with that of the conductor? Be yourself, stand upon your vocal dignity, and regardless of him and his little wooden stick, hoe your own solo row (long and not short "o" in the last word).

—M. V. F.

The Right Hand Column

DOWN around Philadelphia way there are a number of swank and classy suburbs wherein dwell genial millionaires with benevolent white whiskers and beautiful daughters, who have no other occupation than smoking and cutting the coupons off gilt-edged securities.

A month or so ago one of these genial millionaires married off his beautiful daughter to the son of another genial millionaire. The wedding brawl was thrown in the very swank and exclusive church of St. Croesus, and all the moneyed and landed aristocracy motawed out to see the trouble

Society editresses from *The Daily Toady* and *The Upper Crust Magazine* were there with immense wads of copy paper and business-like neversharps. The bride entered to the strains of Wagner, but here was the heresy!

At the very place where tradition has decreed that the organist pull out the nux vomica mistura con tremolo coupled with the sclerotic and the nine foot stopped meerschaum to play Nevin's Narcissus, or where a beautiful although slightly sharp soprano was wont to chirp Oh, Promise Me, the church was suffused with the dulcet strains of Frim's Indian Love Call. And the next day the newsprints yawped more over the Indian Love Call than they blathered over the bride.

Bishops, prelates, priests and ministers, all were interviewed by reporters and their observations noted on the innovation. Coadjutors gave sage pronouncements on the wicked state of the world. Pastors preached wildly and not at all well. Canons went off completely. All of which resulted in nothing.

The organist said she had been given orders to play the selection with others of the modern group. She played them. Society rather liked the idea. The ministers liked the idea too. It gave them something to denounce and militate against. And Philadelphia is so pure that there is always a lack of things to denounce.

Organists should learn something from this. They should see that there is a good chance for publicity in playing so-called popular music at services. One man said he played the late-lamented *Horses* in slow time at morning services for a month with none the wiser.

The possibilities of the subject are enormous. The possibility of losing one's job is even greater. But we, for one, await the news of the organist who plays *Let's Misbehave* at his next funeral.

We have always more or less sympathized with the drummer in a moving picture palace orchestra. However, we never had realized how irksome his job really was until we saw the drummer, during a featured "hot" number, rip a bed sheet into strips in two-four time.

It was degrading! There should of been a law, as the feller says.

And at the same time the thought obtruded whether the drummer had to furnish . . . no! not his own bed sheets, but bed sheets with his own money.

One of the tersest and most expressive descriptions of anyone was given by a musician discussing a lady 'cellist of age and temperament uncharted and unknown. "She looks," he said, "like a frayed E-string on a four dollar violin."

We happened in the court room as a rather interesting case was being tried in which some young ruffians had broken into a small roadside ice cream stand and had stolen cigarettes, cigars, a trombone and a shotgun. The learned judge, after seeing and hearing the evidence, remarked: "The juxtaposition of the trombone and the shotgun is poetically just. I have often, while hearing a trombone, wished fervently for a shotgun. This is the first time I have ever known the two to be involved on the same side." —Vincenzo Vitale.

* *

Correspondence Department

Wolter Jacubs gentlmen,
Mi grammuther whiches me to rite and tel how
much she enjois yure take it or leve it. Mi granmuther sez yure gokes bring bak her yuth. She
sez fur bringin bak yuth yure gokes is better
than munky glans. Mi granmnther sez yure doin
grate wurk. She sez dont stop. wil rogers

Glad our endeavors are appreciated by someone. No doubt, other readers including some who can spell well enough so their letters are not either funny or interesting, wonder how we manage so successfully to get jokes which will appeal to old people. We will let you and them in on the secret. We get most of them from our own grandmother. Simple isn't it?



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THE DRUMMER Conducted by GEO. L. STONE

Questions and Answers

There is an article in the October issue of Melody edited by George L. Stone, dealing with a question on xylophone playing. Do you happen to be the same person? If so you can no doubt answer the following question for me. What can I do that will help me to read fast without recourse to a teacher? I am playing in a small town and am the only drummer here. I have had a xylophone about one year now, but have never taken lessons, and therefore I feel that whenever I try to learn any piece I am doing something wrong, and of course lose interest. I should welcome any suggestions on your part and look forward to an early reply. - E. G. D., Corning, N. Y.

Constant practice in reading and playing will help you to acquire speed. Any good instruction book on xylophon will tell you more about this. Follow along the lines laid down in the book and go as far as you can. Try the Imperial Method for Drums, Bells and Xylophone and Tympani. This is a fine beginner's book. Later on, Green Brothers Xylophone Book and the mail order course, written by George Hamilton Green, will prove very good investments

The Right-Hand Hold

As a reader of the Drummer Column and also one who appreciates your judgment, I take this opportunity of asking you to tell me what you consider the correct manner of holding the drum sticks in the right hand. I was taught to hold the right stick between the first joint of the forefinger and the inside tip of the thumb. With this grip, the stick seems very easy to control, and the other fingers simply curve under the stick in a natural and relaxed manner. Since then I have been impressed with the manner in which Sanford A. Moeller insists that the right stick be held - the little finger almost entirely holding the stick with the other fingers closed around it, touching it very lightly, if at all. In this case, the thumb does not even touch the stick. Now as I am very conscientious in my drum teaching in connection with my band here, I should indeed appreciate an early answer from you in regard to this matter. — C. W. A., Columbus, Ohio. to this matter.

The right-hand hold as illustrated on page 21 of the Moeller book would seem to be best adapted for rudimental drumming in exhibition playing or on the field, where plenty of power is paramount. To quote Moeller, on the page mentioned, this grip is unquestionably one "which

gives a most powerful and safe grip." However, on page 165 of the same book, Moeller qualifies his endorsement of this hold, and in so doing, proves to us that he does not underrate the importance of orchestral drumming, by saying:

"In order to understand the nature of the very instrument he plays upon, the student must start with the rudimental or military school of drumming. After he is imbued with the dash and spirit of the drum, and is awake to the possibilities and advantages in the technique of this system, he is well founded and can modify the action and tone to meet the requirements of the small orchestra, and in doing this he will find it a help to take a lighter grip on the sticks. The change in the left hand is not as necessary as in the right hand, but it is easier to get a light close roll by using the thumb for the pressure instead of the first finger, just as the first finger was better for the loose, free action of the big loud roll. The full right hand is too cumbersome for light orchestral work while the light finger hold is too weak to stand the field work. While in the orchestra, however, the drummer will often resort to his drum corps, or military

style to bring out the desired effect." Gardner (in the Gardner Modern Method) instructs that "the right stick is held between the inside tip of the thumb and the joint of the middle finger, the three remaining

fingers resting upon the stick in a relaxed manner." Personally I favor the right stick hold as described by you in your letter, viz: holding between the joint of the first finger and the inside tip of the thumb. However of allowing the other fingers to simply curve under the stick in a relaxed manner, etc., as you state, I make them cooperate to the extent of allowing them to apply more or less pressure to the stick, especially the second and third finger; the fourth or last finger may curve around the stick naturally without pressure. This hold will give you power and plenty of it, and the stick is held at all times between the thumb and the first finger so that you are not likely to lose control of the stick action.

If you decide to change from your hold, as you describe it, to this one that I recommend, your first impression will be, probably, that you will be unable to roll easily with all these fingers on the stick, but after a few weeks of practice, I do not believe that you could ever change to your old position again and find it satisfactory.

Melody for February, 1928

Montreal Musical News By Charles MacKeracher

THE recent controversy between the Union musicians and theatre managers of this city is so similar in its conditions to those existing in Milwaukee, that it seems worth while to quote (even if only in part) from Avelyn Kerr's Milwaukee Notes in the November issue of this magazine. Miss Kerr, who has discussed the situation in a manner worthy of H. F. P., or even C. V. B., writes as follows:

"I agree with the theatre managers that the average small orchestra is agony. . . . Amateurs are joining the Federation every day, with nothing in mind but drawing a salary for holding down a chair in an orchestra pit and giving nothing in return. . . . Let the musicians make feature box-office attractions of themselves and they won't have to force the theatre managers into giving them employment." (the italics are mine). . . "They will be in demand. . . . Don't look to any organization with which you may happen to be affiliated to force someone to pay you a salary for your indolence."

Very good, but on the other hand to what better use can a Union be put than securing employment for its members? One leading manager said that he preferred a lone pianist or organist because they could "change quicker than a fourpiece orchestra." That being the case we may expect to hear of piano and drums being used in the Roxy or Paramount theatres almost any day. A four-piece orchestra does not necessarily have to be "agony" - in fact, the Union promises to supply only capable musicians - yet nevertheless it will be difficult to force a company operating a chain of theatres to dispose of the piano-drum combination after it has been in use for some fifteen years.

At this point we will endeavor to enlighten those of our readers who are not familiar with the Montreal situation When the average musician or music lover hears of a theatre that employs only a drummer and pianist, one word usually predominates in his thought - a four-letter word, the first two letters being d and u and the last p. He sees visions of a tobacco-chewing pianist, collarless and hopeless, punishing a piano that resembles a black pool table, and a drummer (who can't see the screen at all) playing an army drum. Not so here, for on our fair island, quite a few "lone pianists" receive pay checks exceeding in amounts those of many organists, the stipend for organists being anywhere from \$85 to \$135 and up (also down). Where else can we find the lone pianist, assisted only by a drummer, so highly paid as in this city? These musicians are headliners whos names alone are drawing cards, and the theatres in which they play do a capacity business - not due to the films presented (which often are very poor), but because the patrons know they will not be disappointed as far as the music is concerned. Therefore, there would be as much sense in placing three other musicians in the pit with a star pianist, as there would be to form a quartet made up of an Enrico Caruso and three habitués of the corner barber shop.

The writer is on the fence, as easily can be seen by the manner in which both sides of the question are considered But admitting the fact that a four-piece orchestra is unnecessary where a popular pianist is engaged, he can truthfully say that for every one good pianist employed here there are nine very bad ones. What a blessing a good four-piece orchestra would be in many of the Montreal theatres! As to the organists, however, it would be just as well to let them alone. The organists employed at the Capitol, Palace, Loew's, Imperial, St. Denis, Midway, Papineau and Park Theatres can always be relied upon to fill the bill.

Margaret Kermath was fulfilling an engagement at the Mount Royal Hotel some time ago with her orchestra, when who should appear on the scene but Cyril Hardy and the members of his orchestra. For no reason at all the two musical forces amalgamated, and we understand a good time was had by each and every "musicker."

Wings is at the Princess, twice daily. This epic boasts of dramatic effects of sound which are produced by means of an electrically operated board in the projection booth, action. But these are, after all, merely extraneous features of the production. Even without them, Wings would still be a great picture. A traveling symphony orchestra provides the musical setting which, to say the least, is

At the time of going to press Mr. Wuillemin is about to sever connections with the Midway Theatre. Wuillemin is a famous movie pianist whose likeness we used to see in an imposing frame in the lobby of the Midway. This house is featuring Tommy Musgrove, local organist.

If the work of Willie Skinner, local pianist, improves in the next two years as it has in the past two, some of us will have to sell newspapers. We have never met you, Willie, but we've heard you play, and may you never be seen wearing trousers sans the seat.



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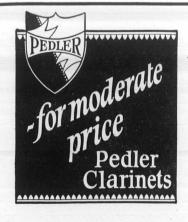
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PSYCHOLOGY For The Music Teacher, by Walter Samuel Swisher, in "The Pocket Music Student Series," published by Oliver Ditson, Boston, Mass. Frankly, we confess to a weakness for these little books which, by reason of their convenient size, excellent make-up, and really valuable material, should find a place on every musician's bookshelf. Also, in these days of high cost of production, the price at which the individual volumes of the series are issued is somewhat remarkable when one takes into consideration that they are new copyrights and not re-prints.

The present volume gives practical information on the subject of classifying pupils in the light of psychological knowledge, and presents the processes of learning from the same viewpoint. One chapter is devoted "to a consideration of the elements of music and their effects upon personality"; another to the relative merits of teaching and learning by imitation or suggestion. In seventy-eight pages of text a surprisingly large amount of ground is covered, interestingly and authoritatively. This series, without question, is a credit to its publisher.

During the course of a month something less than 1793 pieces of printed matter cross this editor's desk. Some of them cross very quickly and make a high dive into the waste basket, and others hesitate for a few hours, or a day or two, and then make the leap before they have been examined. A few of the booklets, house organs, catalogs, and whatnot pass the test of the second look and hold their place despite the newcomers, until they have been read, or at least "leaved through." And of this latter minority there is an occasional bright bit which, because of the lure of fine printing, choice color work, or promised editorial excellence, journeys to the editorial abode via the editorial pocket and the N. Y. N. H. & H.

A publication that has taken a regular place in the limited and exceedingly select class latterly described is The White Way -which, as you can guess, if you don't already know, is the house organ of the H. N. White Company, manufacturers of King Band Instruments. We have commented frequently on certain of the excellent house organs published by members of the music industry. The White Way has not been mentioned up to this time, chiefly because the issue which inspired these paragraphs is the first we have seen, but we hope it will not be the last. The book is original, well printed, colorfully illustrated, and diversified in interest - yet it sticks to its main job of being a house organ for the H. N. White Company and King instruments. It is a credit to the publisher and to the editor who, we hazard, is Guy Baker, although his name does not appear in the magazine.

"WE PUT THE 'RING' IN STRINGS," is the motto of Muller and Kaplan, makers of "Strings of a High Plane." Among the specialties of this house are the Intuna gut strings for violin, viola, 'cello, and double bass (for which claim is made that they are absolutely and genuinely true in intonation and perfect in fifths); The Kelok, a quick attachable metal E string for violins; and the well-known Kaplan Process Covered Strings. That the covering wire for these latter is drawn in their own plant is an indication of the care taken by this concern in the manufacturing of their products.

On our desk, at this writing, is the initial issue of the Journal of the American Society of Composers, Authors, and Publishers. As is the case with everything that the Society launches, the job is well done. In the matters of typography and interest of material used, this little magazine is above reproach. In the table of contents we note such interesting titles as: Doing the Score of an Operetta, Sigmund Romberg; The Copyright Complex, Gus Kahn; Origin and Development of the Blues, W. S. Handy; and Why I Belong, Jerome Kern. The cover carries a picture of the beloved Victor Herbert with the caption, "He never wrote a vulgar line"; a statement which very few will have the temerity to dispute.

breaking all previous records for a single week's sale of a popular song, even casting in the shade that wunderkind, the Prisoner's Song, which failed, at the height of its popularity, by one thousand copies in equaling My Blue

There is a story going the rounds that Walter Donaldson, who wrote the music of this number, was forced to keep it on ice over a period of four years consequent to the disability of editorial lights in the matter of recognizing its possibilities. It is not the first time such a thing has happened nor will it be the last. Nobody claims that editors are infallible, least of all editors themselves, nevertheless there must be some of the gentry contemplating the sales record of My Blue Heaven with a wistful eye.

Keeping Posted

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

TO BE ABLE TO PLAY THE PIANO with at least a fair degree of proficiency has been the ambition of many of us at some time or other in our lives. Many have been deterred from attempting the study of this "second orchestra," as Liszt called it, by the rather formidable period of drudgery which has generally been considered necessary in the education of embryo Paderewskies and parlor talent alike. There have recently been published two courses which are designed to circumvent the difficulties hinted at in our previous sentence. The first is called Look and Play Piano Book and the method of instruction is similar to that of popular courses in ukulele playing; the second is Rapid Course In Popular Music, is by Art Shefte (Forster, Chicago). This course is divided into three parts suitable respectively for beginners with no knowledge of music, students with a fair musical knowledge, and advanced students. It is intended to be a stepping stone to a higher grade of music, its author contending that fifty per cent of the students taking this course can be retained for a thorough training. If this works out in practice Mr. Shefte is to be congratulated on having furthered the cause of music in no inconsiderable degree. The attendance mortality amongst piano students after the preliminary grades, has always been a matter of great concern to those engaged in the task of teaching the instrument.

GEORGE LAWRENCE STONE, editor of the drum department of this magazine, and likewise principal of the Stone Drum and Xylophone School of Boston, announces the re-publication (after being six months out of print) of The Dodge Drum School and The Dodge Drum Chart, two instruction books written by the late Frank E. Dodge of Boston.

Mr. Stone always had taken the ground that never has there been published a book of music-instruction that could not be more quickly and better assimilated by students if given a certain amount of personal aid and instruction by some competent teacher. The Dodge Drum School is essentially a self-instructor, and (according to reports received from those who have used it) an exceptionally fine one. Therefore, with the last point in view, and keeping in mind the often reiterated statement as to his own position regarding text books and personal instructors, Mr. Stone has so thoroughly revised and re-arranged the text of the Dodge book without overlooking the personal element that it is an ideal help to a teacher for study and reference. The book, now, is really a graded method, systematically progressive, whereby the teacher may lead a pupil step by step from the very beginning of drumming up to its culmination as an art.

In his reviser's preface to this new edition, and in connection with the school and its methods, Mr. Stone included a most interesting bit of information regarding two personalities now passed, yet in a way links between the then and now. He writes:

Frank E. Dodge received his instruction in the art of drumming in the Stone Drum and Xylophone School, at the hands of its founder, George Burt Stone, and from the same manuscript lesson sheets that are in use at the Stone school today. In view of the above, and of the consequent marked similarity between the two systems of drumming involved, it seems fitting that those connected with the Stone school of today should be the ones to take over "The Dodge Books."

In The Dodge Drum Chart, there are three hundred measures or so of standard drum music. These are arranged in chart form, showing the correct sticking and most commonly written forms for each measure. There likewise are $M_{
m peaking all residue}^{
m Y}$ BLUE HEAVEN is reported by Lyon & Healy as outlined a number of rhythm combinations, the number of measures so treated running well up into the thousands. Both The Dodge Drum Chart and The Dodge Drum School are being published by the well-known firm of George B. Stone, Inc., Drum Manufacturers, at 61 Hanover Street, Boston, Massachusetts.

known, regardless of reports which have appeared in a of providing for the necessary rehearsals. certain periodical concerning his retirement from the music publishing business, that he contemplates no such action and, as he puts it, is "still living in hopes of being one of the biggest publishers in the country." Well, he has our best wishes, at any rate.

 $H^{\mathit{OW}\ \mathit{Music}\ is\ \mathit{Made}}$, by Allen Loomis, S. B. (Massachusetts Institute of Technology) and H.W. Schwartz, A. M. (University of Chicago), with a foreword by John Philip Sousa, is an extremely valuable and interesting little book published by C.G.Conn, Ltd. Its purpose is to present clearly and in non-technical language, the elementary principles of acoustics and how they are utilized to produce the tones emanaling from instruments of the band and orchestra group.

Starting with such homely examples as a chimney stack, a Ford car, an electric fan, and a baseball bat, the effects of vibrations and their application to the making of music are introduced to the reader in an easily understood manner. The latter half of the book is devoted to explaining the principles governing individual instruments. Altogether, an unique book. As John Philip Sousa says, in the

This little book, "How Music is Made," had to be written by someone and it is to the credit of the C. G. Conn., Ltd., that this company took the initiative to write it. It covers ground that, to my knowledge, has never been covered before.

The book will prove not only valuable as a textbook for use in public school instrumental music classes (for which use it is issued primarily) but also should be found of great service to anyone taking up the study of any of the musical

There has been issued a set of eighteen charts, printed in three colors, for use in classroom in conjunction with the book. These color plates show representations of the following instruments: cornet, alto horn, French horn, mellophone, trombone, euphonium, sousaphone, saxophone, clarinet, sarrusophone, violin, string bass, flute and piccolo, oboe, drums, tympani, and marimba. Each one bears an explanatory drawing showing the important parts of the

One copy of the book is furnished free with each set of these charts, whose price to music supervisors and dealers is two dollars. A single copy of the book sells at ten cents, five cents in quantities of twelve or over. Both books and charts may be obtained direct from C. G. Conn, Ltd., Elk-

20

A recent booklet titled Adaptations of the Music Memory Contest, published by The National Bureau for the Advance ment of Music, has received the unqualified endorsement f such prominent educators as Professor Peter W. Dykema, Dr. Sigmund Spaeth, and Dr. Jacob Kwalwasser of Syracuse University. The book is the outcome of a questionnaire sent out to all music supervisors who had reviously conducted contests, in an endeavor to check up on the results achieved, weaknesses noted, and innovations introduced, which had proved of practical value in the work. The bureau has selected for inclusion such of the innovations demonstrated as seemed to hold the greatest promise for general application. An aim to cultivate rhythmic feeling, a knowledge of form, and an improved familiarity with musical qualities in general, are the characteristics evidenced in these new plans. Certain evils which have been brought to the Bureau's attention have been vigorously condemned and the whole should prove of inestimable value to anyone contemplating the inauguration of a contest of this nature.

An innovation of more than ordinary interest to members of the school bands, which are to take part in the National High School Band Contest which will be held next spring, s the broadcasting over Station WLS, (Sears, Roebuck & Co.) Chicago, of practically all the band contest selections, classes A, B, C, and D, both the assigned compositions and the selective lists. The programs began on Wednesday, January 18 at 8.00 P. M., central standard time, and will continue at that time, each Wednesday night, for four, and possibly five, consecutive weeks.

The Million Dollar Band, directed by Harold Bachman, possibly one of the finest interpretive and most perfectly balanced bands in the United States, is to play the programs. It is believed, although Mr. Bachman's interpretations of these numbers are in no way to be considered official, that these broadcasts will afford the schools an unusual opportunity to become acquainted with the material from which they are to choose.

Credit for this undertaking must be given to the Educational Music Bureau as the principal in its promotion, and also to Mr. Bachman and Station WLS; to Mr. Bachman for his faithful work in perfecting the plans and enlisting the co-operation of the radio station, and to the latter for Milton Weil, of the Milton Weil Music Co., wishes it time on the air given by them and, in addition, the matter

It is suggested that everyone who listens in on these broadcasts should make it a point to write or telegraph WLS Broadcasting Station, Sherman Hotel, Chicago, in order that some estimate can be made of the amount of interest taken in this work.

Melody for February, 1928

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TUNEFUL MELODIES for Tenor and Plectrum Banjos, is a collection of original compositions written for the instruments named by A. J. Weidt, who needs no introduction to our readers, and published by Walter Jacobs, Inc. This collection, which contains material of great excellence for broadcasting, concert, and dance work, is issued for tenor banjo solo with chords, plectrum banjo solo with chords, and piano with melody cued in. The banjo parts are also lettered for ukulele while the melody cue in the piano part, of course is playable on C saxophone, mandolin, violin, flute, etc. In addition to each part possessing full harmony, professional rhythm strokes are indicated and the banjo parts are carefully fingered. The specially prepared piano accompaniments by R. E. Hildreth are clever in the extreme - being full, without exhibiting undue difficulty. Mr. Weidt, whose modesty should be as a shining beacon light to composers in general, nevertheless cannot restrain a proper pride in these, his brain children, and admits that they represent some of the most practical things yet from his pen, owing to the fact that while more than ordinarily effective, they have been confined to the easier grades. The publishers, unrestrained by Mr. Weidt's complex, do not hesitate to claim that for original tenor banjo music, there is nothing on the market quite to compare with them. Additional parts for tenor banjo orches-

C. C. Birchard & Company want to send to readers of this magazine on approval, copies of Charles Repper's dance pictures for orchestra. Smocks and Frocks and La Joya are lyric numbers in dance rhythm of unusual re-

tra are in preparation and will appear in due course.

these two numbers the once-over of his professional eye and ear should send his name and address to the Birchard Company at 221 Columbus Avenue, Boston. Parts are available for full orchestra.

The Norbert J. Beihoff Music Company of Milwaukee,

Wisconsin, ask us to notify our readers who missed their

announcement of a free hand made saxophone or clarinet reed that they may still obtain one this month upon sending ten cents to cover packing and postage. The size and degree of flexibility should be stated upon sending. Professional Saxophone Technic, Simplified, and Course n Modern Embellishments, the two books by N. J. Beihoff,

Mus. B., are now being sold by the Modern Orchestra Service of Chicago, who recently moved to larger quarters at 534 N. Monticello Avenue. These books are now listed in the new Lyon & Healy Musical Merchandise catalog, with descriptive matter and illustrated.

East is East and West is West. Although we have not been able to discover anyone in the editorial and mechanical departments of our magazine to deny this truism, the entire staff, willfully or otherwise, moved the firm of William L. Lange, manufacturer of Paramount banjos, from East to West without batting an eye. One wrong letter applied to Mr. Lange's forceful full page advertisement, which appeared in our December issue, did the trick. It is not so very far from 224 East 24th Street, New York, to the same number West, but as concerns the mail carrier it might as well be miles. Collectively and singly we apologize to the advertiser and to those whose letters to the finement, both in conception and execution, the first having a strong flavor of Old England and the second being charac-address." Incidentally we call attention to the Paramount teristically Argentine. Any reader who wishes to give advertisement printed on another page of this issue.

Putting a new head on a banjo is a job for an expert, and the ordinary banjoist never breaks enough heads so that he has enough practice in putting on new ones to acquire any great amount of skill at the work. Therefore a head which comes ready stretched and fitted so that it may be slipped in place in a jiffy, is one of the recent developments which has made the life of the professional banjoists less burdened with care and worry, for it is a simple matter to have a ready stretched head on hand.

These are some of the thoughts that percolated through the editorial brain when we examined the Milton G. Wolf Ready Stretched Banjo Head submitted for our inspection The head is of excellent quality, is readily attached, and quite apparently was properly treated in stretching and fitting to the make and model of instrument for which it was intended. Packed in a handsome box, the head itself is wrapped in transparent waterproof covering. The Standard Music Specialties Company, 1527 Kimball Building, Chicago, are marketing the heads, each of which, we are told, is personally selected by Mr. Wolf.

Due to a composing room mishap, the advertisement of the Orpheus School of Harmony, printed in our magazine last month, did not carry the complete address of the school, which is Suite 1502, 152 West 42nd Street, New York City. The Orpheus School advertised its simplified method whereby arranging for band and orchestra is taught by mail-a course which has proved both successful and economical, it is said, by those who have

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BITS FROM BOSTON

LTHOUGH already acknowledged as one of America's A LTHOUGH already acknowledged as one of foremost dance orchestra directors, Leo Reisman is not content to rest on his laurels. On Sunday evening, February 19th, he will realize one of his most cherished dreams—a dream born in the days when he was an unknown music student; he will direct his own orchestra at Symphony Hall, Boston. It is interesting to know that he will be the first Boston musician to be heard in the Hall in a concert of this description.

During the ten years that his orchestra has been a feeture attraction at the Hotel Brunswick of this city, Leo Reisman has won a host of admirers, not only among dance and radio fans, but also among some of the world's best known musicians, who have pronounced him as being one of the greatest and most artistic interpreters of jazz. In this connection it is interesting to know that the eminent Charles Martin Loeffler has written especially for this event, and as a compliment to the talents of Mr. Reisman in his specialized field, a work in which for the first time he has incorporated the jazz motif, to wit, The Clown.

Included in the list of modern symphonic jazz compos tions on the Reisman program are to be found Ferdie Grofe's colorful Mississippi Suite and his Three Shades of Blue, the latter number to be conducted by the composer himself. Grofe and Max Farley, the former rated as one of our greatest jazz orchestraters, are doing the special scoring for the concert as well as collaborating on an overture in which will be incorporated Alexander's Rag-time Band and other hit tunes of the period. Rube Bloom, prominent as a composer and recording artist on player rolls and talking machine records, has been engaged as piano soloist. He will play his Soliloquy. Other numbers on the program are to be Stravinsky's Rag-time, Aunt Hagar's Children, Varsity Drag, My Heart Stood Still, Strike Up the Band, By the Waters of the Perkiomen. Dancing Tambourine, Just a Memory, Ya Ya, The Song is Ended, and St. Louis Blues.

Mr. Reisman plans to repeat the concert in other New England cities later in the season.

A T THE METROPOLITAN. Beau Sabreur with Gary Cooper and Evelyn Brent. This picture has been advertised as "the answer to Beau Geste." If this is so, it is a most unsatisfactory answer, inasmuch as it appears to my bemused mind as having nothing whatsoever to do with that former triumph of the screen, either artistically or otherwise. Of course the story is feeble in the extreme, and no amount of clever picture technic can successfully cope with plot anemia. Noah Beery, the highly successful and disgusting villain of Beau Geste, is, in this picture, reduced to playing a low-comedy scoundrel in native garb. That he does it well cannot be questioned, but burlesque characters outside of slap-stick comedy have little appeal to the present scribe. Routine stuff.

The stage presentations at this house are keeping up a high average, the present offering, Russian Revels, belonging to the speed class with a vengeance. Amongst the high lights might be mentioned the comics, Stella Stepanoff and M. Vodnoy, who, if they were not singing in Russian certainly sounded that way, and Frieda and Louis Berkoff with the Berkoff Girls, the former in extremely clever solo dancing of the Russian order and the latter in ensemble work of a like quality, Gene Rodemich and his band were in evidence and were given an opportunity to show their capabilities in other than ultra-marine music — for which I, for one, was extremely thankful.

Arthur Martel, at the organ, and Gene's band, masquerading as the pit orchestra, rounded out the bill.

The Met has inaugurated a series of Sunday afternoon salon orchestra concerts, conducted by Arthur Geissler, at which it is the intention to present programs of classical music of a high type. I hope that this venture will prove a success financially and artistically.

A J. WEIDT, known not only to readers of this magapedagogue, and whose Weidt Chord System is one of the clearest and most popular presentations of the subject yet offered, has decided to make Boston his headquarters. Mr. Weidt came here with the original purpose of putting the finishing touches to his new collection, Tuneful Melodies for Tenor and Plectrum Banjos, which is just off the press. After looking us over A. J. made up his mind that Boston wasn't such a bad place after all and concluded to settle here. Therefore, be it noted, that from now on the address of the Weidt Chord System is to be Room 233, 120 Boylston St., Boston, Massachusetts.

It is quite possible that Mr. Weidt will be able to accept a limited number of pupils for private lessons. If so, the circumstance should prove one of unusual opportunity for local students of fretted instruments to receive first hand instruction from an acknowledged authority on the subject.

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Progression of the Relative Diminished Chords





XAMPLE NO. 1 shows the original construction of the C- (Dim.) chord. The distance between intervals of the diminished chord is only a tone and a half (the smallest interval), hence the name "diminished." The second chord, although spelled differently, is the same enharmonically speaking (sounds the same). N. B. The enharmonic formation is used in

Melody for February, 1928

Natural Progression.

the general practice of writing music. Example No. 2 shows the enharmonic form of the C- chord. The root (indicated by the figure 1) emains the same, but the other intervals, i. e., the third, fifth and seventh are changed enharmonically. (See dotted connecting lines in Nos. 1 and 2; also, in Ex. 1, the tie connecting the roots.) Example No. 3 shows the progression of the C major chord to the C di-

A. J. WEIDT

ninished chord. Note that the root is held while the third and fifth move downwards a half tone. N.B. The fifth can split and also move upwards a whole tone, as shown (see connecting lines).

Example No. 4 shows why the enharmonic diminished chord is the most practical form. Note that two accidentals are necessary in the original spelling of the chord instead of one, as in example 5 where the enharmonic notation is given This latter spelling makes the chord easier to read. Example No. 5 shows the progression of the C dominant seventh chord to its relative diminished chord: note that the root is held, but all the other intervals move downward a half tone. As any interval of a diminished chord may be the root, all relative diminished chords are named according to the root of the following chord.

Natural Progression

As a half tone progression occurs in all diatonic major scales between the third and fourth, and seventh and eighth steps of the scale, the natural tendency is for the third step to move to the fourth, and the seventh to the eighth, as they are the nearest notes (See examples 6 and 7). The second, fifth, and sixth steps of the scale can move either up or down, as they are an equal distance (a whole tone) from the notes above or below. (See example No. 8.) The letter "T" in this example indicates the tonic.)

Artificial Progression

When a note is raised a half tone by the use of a sharp (or natural in the flat keys), the progression is forced upwards to the next note (usually a chord interval). When a note is lowered by a flat (or natural in the flat keys), the progression is forced downwards (see example No. 9 for both instances). These are called artificial progressions

Diminished Chords in Arpeggio Form]

Artificial Progression.

The first measure in each example from 10 to 13 shows an arpeggio of the C diminished chord, followed by the C major chord. N. B. The letters below the staff indicate the harmony, and when a modulation occurs in the harmony move to the nearest note of the new chord. In example No. 10 note that D# leads upward to E, the nearest note of the following chord (see connecting line as "aa") In example No. 11 F# leads up to G (see "bb"). In No. 12 A leads down to G, the nearest interval of the C chord following (see "cc"). In No. 13 the root, being the mutual tone, can skip to any interval of the following chord (see

It should not be necessary for me to mention that the reader is to do a little more than read over the instruction matter once. Each example should be carefully analyzed in order to get results. The ear also can be trained by memorizing the different examples.

Erratum; The third chord in Example No. 4 should read

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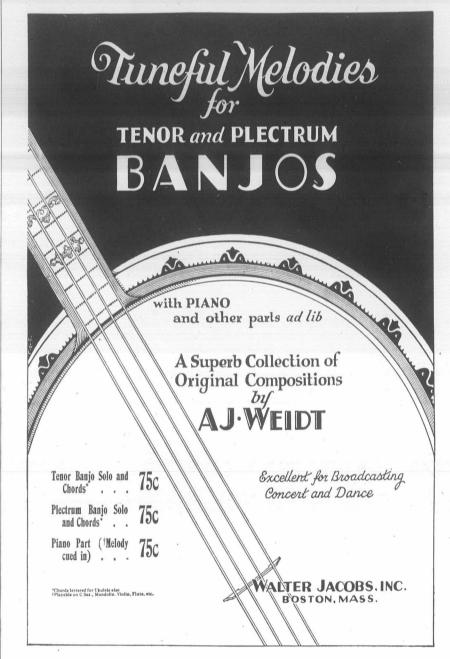
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The Tenor Banjoist Conducted by A. J. Weidt

I read your column with great interest, and always receive valuable information from it. At this time I should like some information in regard to the use of four note chords on the tenor banjo. I notice that arrangements are always made for three note chords, although most orchestral performers play four notes from these arrangements. If it is customary to play these chords in the four note form, why not write them that way? I think an authoritative statement from you would be of interest to your readers; I know it would be to me.

-W. H. S., Portland, Oregon. I am aware that most banjoists use four note chords, possibly for the reason that all books advocate the four note form, but unfortunately these books have very little to say about the matter of perfect progression, a thing strictly followed by the arranger of an orchestration in those parts written for the other instruments. When the banjo was first introduced in the dance orchestra, four note chords were used in nearly all arrangements, but at the present time the three note chords are used almost exclusively.

Possibly the arrangers began to realize the difficulty of obtaining good progressions with the four note form, and gradually changed to the three note chords. This subject of perfect progression has been given in detail in a number of the previous issues.

There is no doubt that the player who understands harmony and knows what chord intervals to double can, in most cases, use four note chords. Incidentally, there is little question but that many banjoists depend on the lettered

I am thinking of taking up the banjo and would like some information in regard to the type of instrument to learn; whether the old five string banjo or the tenor type. I wish to be able to play solos as well as accompaniments. Is the tenor banjo as well suited to the former style of playing as is the older instrument?

— E. B. S., Buffalo, N. Y.

You will find it much easier to learn to play solos (melody and harmony) on the tenor banjo, which no doubt will be your choice if you are looking for quick results. You mention the old five string banjo; no doubt you also have the finger style of playing in mind. This style is more difficult than the plectrum style, but it is possible to get results, particularly in playing arpeggios, that cannot be duplicated by using the plectrum. If it is your intention to play a long neck banjo in plectrum style, you will again find it more difficult than the tenor banjo, as the method of tuning the first three strings in thirds makes it hard to play diatonic scale passages, which, by the way, are comparatively easy on the tenor banjo. For straight chord accompaniment as used in dance orchestra, although there is very little difference in the technic of tenor and plectrum banjo my choice would be the plectrum banjo on account of the pleasing effect of the close harmony and the better tone quality resulting from the longer strings. If you are not afraid of a little extra work, by all means learn to play the standard five string banjo, which can also be used as a plectrum banjo by removing the fifth string. N. B. The use of the fifth string is not practical for plectrum style of

If the reader wishes to get a line on the technic of the tenor and plectrum banjos as applied to solo arrangements I would suggest comparing the different parts in Dreams of Toyland, one of the loose-leaf number of Vol. 2 of TunefulMelodies. Incidentally the plectrum banjoist in general will find some new stunts in fingering that will be helpful, while the tenor banjoist will be glad to know that the selections in both volumes are of an easy grade as compared to Vols. 1 to 5 of Weidt's Tenor Banjo Collection.

* *



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Genesis of the Viola Alt By LLOYD LOAR

Continued from page 21

any of his large instruments are in existence they either are safely secreted in private collections or held in those of the

When we speak of making a viola twice as large as a violin or half as large as a 'cello, it must be remembered that it is not possible to keep its proportions exactly the same as those of either of the two instruments used as models. 'The pitch for the air-chamber of a violin as established by Stradivarius and his followers is an octave above middle C, while the pitch for the 'cello air-chamber is the F a twelfth below this C. Consequently the correct pitch for the viola air-chamber would be F, a fifth below the pitch (C) of the viola in rechamber and an octave the pitch (C) of the violin air-chamber, and an octave above the pitch (F) of the 'cello air-chamber.

It is evident that even with this pitch of F for the viola air-chamber as a basis, a wide variation is possible in the proportions and measurements of the instruments produced. The dimensions of the top, back and rim; the shape and size of the sound holes; the length of the scale and the string tension and height of the bridge must be proportioned with skill and understanding to each other and to the pitch of the air-chamber. A full-sized viola, if it is to be a satisfactory instrument, must have all factors so planned that the tone produced is the typical tenor voice

-full, brilliant, resonant and sympathetic.

The pitch of the air-chamber in the average viola, by the way, is Bb—one whole tone below the C used for the violin—which is conclusive proof, if any is needed, that the usual viola is still too small. It stands to reason, then, that an instrument with a pitch one note lower than that of another instrument is not suited to produce a scale with an average pitch five notes lower.

The Most Successful Model

Other makers besides Ritter and Vuillaume were influenced to experiment with large violas, and apparently the one I was fortunate enough to secure was one of these others. The label in it reads that it was made by August Diehl in Hamburg, 1878. Old violin makers tell me that this August Diehl was a dealer in instruments and did very little creative work. They say that it would have been impossible for him to have made a viola which shows as good workmanship as does this one. Several of them have assigned the instrument to Heberlein. It is neither a violin model nor a 'cello model, but has been borrowed from both; its tone is typically the tenor voice. It has as wide a range of expression as has the violin, but the tone of course much more powerful.

The C string is as good as are any of the other strings.

If there is any difference in the effectiveness of all the strings, the A string is slightly inferior to the other three. The length of the scale makes it impossible to use a gut string for the A, and the necessary substitution of a wire one may be to blame for this slight inferiority of tone sometimes noticeable in the A string. It is very slight, however, and in general the instrument conveys the impression of being very evenly voiced thought it. pression of being very evenly voiced throughout its entire register. In order that the interested reader may more fully evaluate this comparison, the following table of measurements is also given:

Width at lower corners Width halfway from upper corners to top edge..... bridge Length of scale Bridge to bottom edge of top Height of A string at bridge

The F holes are four inches long, but they are not much wider than the Stradivarius F holes used for the violin.

A 'cello end-peg is used to support the tailpiece of the instrument, and in it is inserted a slender steel rod that is not much longer than it is necessary to use for a 'cello. The instrument itself is long enough so that when it is held in the most convenient playing position the scroll comes just above the left shoulder, with the bridge far enough above the level of the knees not to interfere with the bowing.

There is no real reason why large violas should not be

generally used and played in this manner. The voicing of the instrument in itself brings it more within the confines of the 'cello family than of the violin family. It certainly is true that, if a viola is made as large as it should be according to the pitch at which it is tuned, it is impossible to play it for more than a very limited length of time by holding it under the chin. By holding a large model viola like the 'cello this handicap is removed; furthermore, it is possible to handle the long scale better, because in the 'cello fingering position the fingers of the left hand will extend farther and with less effort than when held in the traditional violin position, while the peg from the end block to the floor adds noticeably to the resonance produced, especially if the stage is not covered by a rug or carpet.

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Thehigh hand, and F keys, left for D, D# right; laidjust key had a the G# marlight tion, and fast acand the low on the left side Bb key bell greatly improved the action of the large low keys for the little finger of the left hand.

ophones.

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page a St. Louis musical figure. It is a pleasure to present Stuart Barrie, Ambassador Theatre organist, in this, the first of a series of sketches of St. Louis music-folk. Barrie, who plays a great



STUART BARRIE

four-manual Wurlitzer at the Skouras' downtown picture house, received comprehensive musical education under distinguished European teachers. He studied in turnat the London Royal Academy, at the Leipsic Conservatory under Dr. Max Reger, and in Paris under Claude Debussy, well known futuristic For three years prior

to coming to this country in 1914, Barrie playd the violin in the sym phony orchestra at Kassel, Germany. His first post in America was as organist at Grauman's Theatre in Los Angeles.

Succeeding engagements were at the California Theatre, San Francisco; the Missouri Theatre, St. Louis, and the Chicago Theatre, Chicago. Upon the conclusion of a tour of sixteen picture houses as guest organist, Barrie came to St. Louis, to the Grand Central for the Skouras Brothers, five years ago. He has been at the Ambassador since the opening of that house in September, 1926.

Outside of his masterly playing, two innovations introduced by Barrie at the Grand Central probably gave more impetus to his popularity and success than anything else. The first, amusingly, was his very clever cuing of music and effects to the Felix the Cat cartoons. The second was his 'community singing," which he introduced to St. Louis picture audiences long before the "sings" had become so nationally popular. An unconfirmed report is that Barrie is shortly to make a tour of the Publix circuit of theatres as — J. L. Ruebel. guest organist. ÷ ÷ ÷

WE ARE living in an age when the blind are proving themselves and their capabilities to a world they never can hope to see. Never have there been so many successful and self-supporting blind people who are claiming and taking their just share of the world's finest fruitage in all fields of endeavor, of course including music. A striking example of this last is shown in the case of Edwin Grasse, a blind or-



EDWIN GRASSE

rather than a handicap, for this man has accomplished more than many musicians gifted with sight have master of organ, violin and piano, a composer of many instrumental numbers,

ganist whose remark-

able playing and fine

work in composition

almost causes one to

wonder whether after

all blindness, in a way,

may not be a blessing

gifted with a remarkably retentive memory and an ear extraordinarily sensitive and acute, and possesses a technic unexcelled. In addition to all this he is more than ordinarily gifted and brilliant in literature, general culture, and knowledge.

Edwin Grasse was born some forty-three years ago, and early evinced a talent for music. His father was a competent musician who taught him the rudiments of music, trousers. When he was and later on he studied under Daniel R. Phillippi and other only two and a half years old Old Black Joe was his pièce distinguished teachers. He has capably filled engagements of all sorts, appearing as violin and organ soloist with more selections, among them being the Rigoletto Quartet orchestra, in stringed quartets, as organ recitalist alone which he had learned from hearing it on a graphophone. and on tour with Helen Kellar, and played a short engage- His musical talent received every encouragement and he was men in vaudeville at Keith's Fordam Theatre at the time when its new organ was installed. He also has done radio work.

The memory and ear of Mr. Grasse are so alert and keen that after the single hearing of a difficult organ number he is able to repeat the composition without a mistake. On his tours he frequently has to become familiar with organs of all

THAS been some time since there was introduced on this styles, and at very short notice. When engaged to play the organ in the auditorium at Atlantic City (an instrument with five manuals and all conceivable stops and mechanical devices) he had only an exceedingly short time in which to familiarize himself with its multiplicity of combinations, yet was at perfect ease and played a brilliant program for the radio. Besides numerous transcriptions for violin and organ, he has composed sonatas and many short numbers for both instruments, an overture for organ and orchestra, and a violin concerto that was an immediate musical success. He composes by dictation to an amanuensis. Personally, Mr. Grasse has that unaffected modesty which is the mark of true artistic greatness.



ANDY SANNELLA

DERHAPS the most widely "heard" saxophonist in the world is the young man whose photo appears herewith. Besides recording for the Victor, Brunswick and other phonograph record making concerns, those of us that have a radio hear Andy nightly on one, two or three programs, as he is principal saxophonist of the General Motors Hour, Eveready Hour, Ipana Troubadours, Standard Oil (Socony) Hour, Dodge Bros. Hour, Hoover Sentinels, Smith Bros., Royal Stenographers, Anglo-Persians, Palm Olive Hour, Wrigley Hour, Kleins Shoe Serenaders, Natl. Biscuit Co., Variety Hour, Jeddo Highlanders. Each of these programs is broadcast over a network of from 15 to 26 stations, from WEAF or WJZ, New York. Can you even imagine how many ears hear Andy's Selmer saxophone

TO BE the organist of a city church at the age of fourteen years is an unusual achievement, yet its possibility is proved by Donald Glenn Wilcox, son of the late Ada Cogswell Wilcox, who a year after he entered his 'teens was regular organist of the West achieved. He is Fitchburg Methodist Church. Until that time he had had no routined training in organ technic, but since then he has studied the art with Herbert G. Peabody, organist at Christ Episcopal Church; he has been an excellent pianist, however, since before his first pair of



de resistance; at the age of three he could play thirty or given piano instruction by Miss Belle Breckenridge and Mrs. Lucy Potter.

He has played in school and on school programs since he was in the third grade: while in grammar school he wrote the music for the school song, and at the B. F. Brown Junior High School he was the accompanist for the two Glee Clubs, and pianist with the orchestra.

He is now a senior at the high school and is organist at the First Baptist Church. He has given recitals at the Harvard Club, which were broadcast, besides giving several organ recitals in various cities, and he has also written a number of effective organ compositions.

(Continued on page 68) - E. Percival Coleman.

Northwest News Notes By J. D. BARNARD

RANK LEON, popular theatre organist of the Liberty Theatre, Seattle, has been engaged by station KOMO as its staff pianist and organist. Mr. Leon has had an extensive career. Before locating in Seattle, he was accompanist for Theo Karle, world famous tenor, and the Olga Samaroff Trio. Under Henry Hadley and John Spargur he played with the old Seattle Symphony Orchestra, deserting this field to take up theatre organ. He has since held notable organ engagements in West Coast houses, in Los Angeles, Tacoma and Seattle. . . . The Seattle Organists Club was entertained recently by Bob Clark, organist at the Arabian Theatre. Mr. Clark opened the program with an organ solo Pale Moon, which he rendered beautifully. Local singers and dancers followed in their acts, and the party closed after refreshments had been served. . . . Ron Baggott and his organ solos and song fests are the rage at the Bagdad. Ron has a pleasing personality and is enjoying a tremendous popularity. With the assistance of Denzel Piercy, Ron is able to offer much good music in the form of picture accompaniments. . . . Arthur Biggs, formerly organist at the Woodland, is now organist at the First N. E. Church. . . . Miss Billy

Muellerschoen is playing relief for Mark Dolliver at the Pantages. . . . Eddie Clifford is now at the Olympian, Port Angeles, Washington. . . . The Mayflower Theatre, under construction here, has placed a contract for a \$37,000, Robert Morton organ. George Lipschultz has been secured as conductor. . . . Mary Cummerford is back in Seattle, and shortly will return to work after two years absence. . Johnny McCartney is reported playing at the Portland (Oregon) Pantages. . . . Helen Ernst is presiding at the console of the three-manual Kimball at the Bagdad, Portland. . . . Jan Sofer is back. He returned to the United Artists Theatre, Seattle, with the opening of the Big Parade, some weeks ago. . . . Homer MacDonald is now playing at the Liberty, Puyallup. . . . At last! The Movietone opened at Hamrick's Blue Mouse, December 2nd, and is being presented as an addition to the Vitaphone feature. The Movietone seems popular. . . . Eddie Zohlman opened at the Woodland, in consequence of Lucille Bossert being transferred to the Ridgemont. . Stan Cannon, formerly associate with Ron Baggott at the Bagdad, opened the newly renovated Majestic Theatre for Jensen-Von Herberg. . . . Zita Dillon is now on the KOMO staff, and is being featured on the vibraphone, xylophone, violin and piano. . . . Jan Rubini and his band are being featured by West Coast at the Criterion, Los Angeles. . . . Grant Brown is now organist at the Paramount Theatre. . . . Rex Parrott is at present playing a Kimball organ in Juneau, Alaska. . . . "Bus" McClelland has left the Blue Mouse, Seattle, and gone to San Francisco, California. . . . Katherine Beazely has left the Blue Mouse, and recently opened at the Rialto, Bremerton, Washington, playing pictures and vaudeville. . . Frederick C. Feringer, organist, has been engaged by the Rhodes Department Store as musical director of its radio station KFOA. The Rhodes has installed a fine Estey organ on the balcony of its new store, and Feringer is featured on it daily - his concerts being put on the air. ... Lloyd Solburg has opened in Frederick & Nelson's tea room with a six piece concert orchestra. . .

Fresno, Calif. — Howard S. Monger, who achieved an excellent record as director of music in public schools of Pontiac, Michigan, has added to his noteworthy record since taking the post of director of instrumental music, Fresno State College. Since September four instrumental for Sunday, December 11, a full page was devoted to pic-College, all under the direction of Mr. Monger. The Training School Orchestra, directed by Jean Starnes Renfrow; the Edison Technical School Orchestra, Vere Alward, director; and the Fresno High School Technical Band and Orchestra, both directed by Paul Santa Emma.

Vic Meyers and his Hotel Butler Orchestra were featured

at the Columbia Theatre, the week of December 16. . . .

Mildred Crease is being featured on the Wurlitzer organ

at the Lincoln Theatre, Mount Vernon, Washington.

Edna Ward is at the Empire, Anacortes. . . . Lorraine

Travis recently succeeded Edna Harkins at the Beacon

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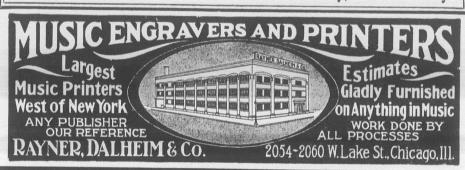
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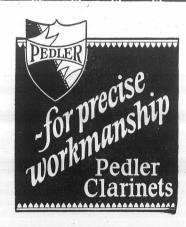
The Native Melodic Gift Continued from page 9

are not in a position to speak authoritatively in the present instance, but we are inclined to be somewhat suspicious of American works for the operatic stage which are "full of melodic invention." The gift of dignified and, at the same classes have been started and \$1,800.00 worth of instruments had been purchased. In the issue of the News Bee manifest to any great degree amongst the native crop of Wagners, Verdis et al. We can be dignified and we can be tures of four instrumental organizations in Fresno State melodic, but to combine the two seems, at this stage of our musical development, to be a bit beyond us. This no doubt accounts for the fact that much of our American music of more or less seriousness in attempt is either very dull or very trivial. The former seems to be the more prevalent evil and of course is the worse of the two.

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Lorelei, "Happy"
Lucky in Love
My Heart Stood Still
Manhattan Mary
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"Lovely Lady"
My Rainbow, "Delmar's Revels"
My One and Only, 'Funny Face'
Molly Malone, Waltz
Oh, Geel Oh, Joy, "Rosalie"
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...Indian Lady
...Is She My Girl Friend?
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...Ike You
...I Ain't Got Nobody (Revival)
...I Don't Believe You
...Just A Memory
Just A Memory

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Keep Sweeping the Cobwebs off
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.Who Knows?
.When Day is Done
.We Ain't Got Nothin' to Lose
.What Are You Waiting For?
.Without You Sweetheart .. Without You Sweetheart
.. We'll Have a New Home in the
Morring
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What I Like in New Music

By LLOYD G. DEL CASTILLO

S THE proportions of this department grow to include more and more numbers The Mystic Rider, by Herbert (Fischer P. H. S. 21). There for different instruments, it becomes clear that the lack of inclusion of any number is more an indication of lack of space than lack of merit. At the end of these columns, then, there will appear from now on an appendix of numbers MAIN STREET, by Lake (P. H. S. 22). A light animated received but not reviewed. Some of these numbers are new arrangements of older compositions that have previously received consideration here, others are good numbers which because of limited space I have been unable to review.

Orchestra Music

In Fairyland, Suite Fantastique, by Hosmer. Four numbers published separately. 1. Incantation and Cortège of the Fairy Queen (Fischer C20). The Incantation, a mystical Andante introduction, is idiomatically a mixture of the Oberon overture, Hadley's Atonement of Pan, and Ponchielli's Dance of the Hours. The Cortège, into which it leads, comprises a noteworthy addition to those lighter and more delicate march movements such as the Overture to Tschaikowsky's Nuteracker Suite, or Jacobi's Marche Miniature. 2. The Watersprites (Fischer C21). A typical light ballet waltz of airy and syncopated texture. 3. The Satyr and the Nymphs (Fischer C22). A light fanciful 2/4 intermezzo that in melodic and harmonic naiveté seems to me nearer to the spirit of children than fairies. 4. The Fairy Queen (Fischer C23). The same criticism might apply to this as to the preceding number. In this light 6/8 allegro one can more easily imagine children or lighthearted adults romping around, than fairies or pixies, NOCTURNE AU DESERT, by Beghon (Fischer C 27). Another

title to mystify the poor overworked musician, who, it seems, must also be a linguist. This looks like Nuts for Dessert, but Desert Night would come nearer. It is for the most part a quiet atmospheric number of the artistic beauty and finish that we have come to expect from this composer. There is, surprisingly, a middle section in 12/8 of heavy emotional development.

Double Number by *Poldini* (Fischer Fan. Comp. 3). (A) Dance of the Jacks. A light whimsical waltz movement well worth ordering. Just as good in its own character as the same composer's celebrated Waltzing Doll. Both these numbers are selected and arranged by Rapee. (B) Military Patrol. A very brief number of but 20 measures, pp and mysterious, the last four measures comprising a chime striking midnight, and a morendo coda. The number is mis-titled, and can even be stretched to be used as a comic mysterioso.

Pass in Review, by Copping (Fischer S2397). A street march in D major, cut time, with the clean cut and individual rhythms that Copping is so adept at.

THE FIVE O'CLOCK GIRL Selections, by Kalmar and Ruby (Harms). What need be said? The selection and arrangement of numbers by Walter Paul is up to the Harms standard, and includes the hits Thinking of You and Up in the Clouds.

FOUR RUSSIAN NUMBERS FOR STRING ORCHESTRA, arr. by Bornschein (Ditson Phil. 30). This admirable Philharmonic series of Ditson's may always be depended upon for artistic merit. This number arranges for strings several compositions long familiar to piano players, - the Nocturne from the Petite Suite by Borodin, Dreaming by Kopylov, the 9/8 Canzonetta by Cui, and a Petite Waltz, by Karganoff. All easy and all good music. TEN TRADITIONAL CHRISTMAS CAROLS, arr. by Damm (Dit-

son Conc. 578). The period of greatest utility for these numbers is past, but they will be just as valuable on every succeeding December. They include all the favorites, - Adeste Fidelis, The First Noel, God Rest You Merry Gentlemen, Silent Night, and so on.

THE BEAUTY PARADE, by Hosmer (Ditson Conc. 580). A light intermezzo of regular rhythm of a good deal the Corn Huskers, by Kaufman (Berlin N.O. S. 21). This texture indicated by the title.

Chant Russe, by Lalo (Photoplay). An adequate arrangement of a song of sweeping melody by a famous French composer. A number worthy of better printing than this.

Moon Sprites, by Jacquet (Berlin C. C. S. 39). A light airy 2/4 intermezzo of actively moving scherzando melody by a dependable composer.

ORCHESTRA FOLIO, Vol. 1, arr. by Lake (Berlin). Twelve practical and diversified numbers of medium grade, selected from the new Berlin standard catalog. In octavo size, including four marches, two light intermezzos, and six quiet numbers.

Photoplay Music

seems to be a surprising amount of this posthumous photoplay material of Victor Herbert's. Some of it has not been in Herbert's best vein, but this is a stirring 12/8 galloping rhythm, faintly suggestive of Wagner's Ride of

trifle, 2/4 Allegretto in G major, in intermezzo form approaching the perpetual motion idea. The general character is similar to Sander's Rush Hours and other

COMEDY MYSTERIOSO, by Stahlberg (Fischer P. H. S. 23). This is sub-titled Weak Kneed Whitney, from In the Realm of Shadows, which message carries no enlightenment for me. But the name Frederik Stahlberg does. I would endorse the number without looking at it. It's in this composer's modernistic vein, and quite difficult for the lone player or indifferent reader.

SIX HUMORISMS, by Finck. A suite of six numbers, published separately, by one of the most dependable composers on the market. Nevertheless it must be stated that the humor seems a trifle strained. 1. Witty Witch (Hawkes P. P. 85). A stock rather than a comedy mysterioso, as the title might imply. 2. Jocoso (Hawkes P. P. 86). A comedy galop by virture of displaced and syncopated accents. 3. Giggles and Chuckles (Hawkes P. P. 87). This is sub-titled One-Step, but is more a shuffle or a rag, with a slightly slower tempo, and the typical melodic triplets and dotted rhythms. 4. A Ticklish Tale (Hawkes P. P. 988). The same qualifications govern this so-called One-step as the preceding number. The rhythm is, however, more regular, 5, The Toy Bandit (Hawkes P. P. 89). An Allegro Vivo of running melodic rhythms. 6. A Rustic Race (Hawkes P. P. 90). A 6/8 Allegro vivace of choppy and whimsi-

A CHINESE TRAGEDY, by Baron (Berlin P. P. D. 17). This ought to take a little of the strain off Madame Butterfly, and the all too few kindred numbers that are available for heavy Oriental dramatic scenes.

LOVER'S QUARREL, by Baron (Berlin P. P. D. 18). Here is a heavy dramatic 12/8 appassionato, for which the title seems scarcely adequate. The number surges along too tumultuously for the typical amorous argument.

ALLEGRO SCHERZO No. 1, by Jacquet (Berlin P. P. D. 21). A light 2/4 Allegro with rhythmic running melody, much on the order of Savino's Gaiety.

IMPENDING DANGER, by Kempinski (Berlin P. P. D. 22). A dramatic allegro in C minor developing at length a short bass theme so mething like Borch's Crafty Spy. Mystic Glades, by Kempinski (Berlin P. P. D. 24). A light perpetual motion Allegro mysterioso 2/4 in B minor. Through most of the piece the range is limited above middle C with no bass, apparently carrying out the rippling brook idea.

Spirit of War by Jacquet (Berlin P. P. D. 25). A heavy 4/4 martial movement in C major, sub-titled Spectacular Maestoso - Mobilization - Returning Warriors, etc. The rhythm is incisive and stirring, with the customary cantabile trio strain.

CHANT DE LA MORT, by Kempinski (Berlin P. P. D. 26). This Song of Death seems of loosely knit construction, wandering from one motif and key to another several times before finding one to please the composer. But whatever the structural difficulties, the piece itself is effective, and well worth adding to the musical list of death-bed-time stories.

OUR GANG, by Claypoole (Berlin F. C. S. 7). This light cut-time juvenile intermezzo is sub-titled Kid Komedy Karakteristik, and mistakenly labelled Allegretto instead of Allegro. It incorporates various children's songs, and evidently my own childhood missed something, for My Maryland seems to be one of them, appearing as the chief trio motif. We live and learn.

so-called Rube Trot is from the pen of a One-Step specialist, and has the advantage over the typical barn dance of possessing a livelier and raggier character, at the same time retaining the bucolic idiom.

Allegro Misterioso, by Kempinski (Berlin D. O. S. 27). A 3/4 staccato idiom retains a marcato melody in octaves most of the way, developing through a more legato middle section to a climax.

RECITATIF DRAMATIQUE No. 2, by Kempinski (Berlin D. O. S. 31). The key is C minor, the time 4/4, the rhythm marcato, and the mood Affanato. I don't know, either. In general the piece may be described as a sturdy sinister theme against accented chords off the beat.

THE GENTLEMAN BURGLAR, by Jacquet (Berlin D. O. S. 32). HEAD OVER HEELS IN LOVE, by Parsons and Thayer (Feist). This is a smart piece of musical humor, and the title is delightfully apt. The musical idiom is a perfect combination of sneaky stealth and delicate fastidiousness.

Melody for February, 1928

SEDUCTION, by Baron (Berlin D. O. S. 36). There are, of course, rich luscious harmonic and melodic progressions of insinuating and caressing grace. The number is in general a Valse lente in almost any key, depending on what measure you are concentrating on.

The Seething Mob, by Varnier (Ascher 637). A stock agitato, but a good one. And that can't be said of them

Sweepstakes, by Varnier (Ascher 636). A stock galop, but a good one. And that can't be said of them all. CREEPING CREATURES, by Varnier (Ascher 635). A stock mysterioso, etc. And that, etc.

GAGE D'AMOUR, by Janssen (Fox Par. 17-A). Perfect material for your love theme, which is, of course, the publisher's idea. The title in plain Amurrican is Pledge

British Hearts, by Marquardt (Music Buyers). This is a 4/4 march, and therefore not suitable for a street march, unless you wish to add the afterbeats. Its value lies in the trio, which is based on the stirring English tune, Hearts of Oak.

Franco-Espana Suite, orch. by Marquardt (Photo-Play). The two numbers included in this suite have all the earmarks of being authentic material. If they aren't, I'm quite willing to be fooled, for the idiom of both the little 2/4 Allegretto Chanson Française and the languid waltz melody in thirds called Spanish Love Theme is perfect.

Piano Music

THREE SHADES OF BLUE, by Grofe (Robbins). Three delightful numbers representing the best standards of

the modern jazz idiom. Well worth your while. STUDY IN BLUE, by Savino (Robbins). Another blue number, one of those from the new Paul Whiteman editions sponsored by Robbins. While not as successful an experiment as the above, it is interesting material using freely the characteristic Charleston rhythm.

LA Source Magique, by Liebling (Ditson). This is well written stuff in the florid vein that one would expect from the title, The Magic Fountain, but not for those who wish easy music. It is a 3/4 Andantino in A major.

Organ Music

A flock of numbers, by Lemare (Forster). Lemare is of course one of the foremost contemporary organ composers, and all of these numbers are easy, interesting, and free of the pedagogical stiffness that one is inclined to suspect from the average legitimate organ composer. Vesper Chimes, an easy 4/4 Andante of the character and registration indicated by the title. Unda Maris, a pleasing and melodic 3/4 Allegretto in D major. Spanish Serenade, an easy and agreeable 4/4 ditty of characteristic Spanish rhythm. Nocturne, an andante 4/4 not unlike the same composer's celebrated Andantino - pardon, I mean Moonlight and Roses. Maytime, a light and spring-like 6/8 staccato movement, with the organ treated as orchestrally as the most rabid movie-ite could wish. Humoresque, a light characteristic quite at home in a conventional photoplay formula. Chanson Caprice, a charming and demure little 4/4 Allegretto amply demonstrating Lemare's undeniable melodic Andante Grazioso, a suave and fluid 6/8 Andante of slightly syncopated melody. Alpine Dance, a light little 4/4 staccato melody justifying its title by lightly skipping from crag to crag like the Alpine chamois. Above the Clouds, a heavier number than the rest, opening on soft but ponderous chord figures, and developing its 6/8 Largo rhythm through various keys and shifting

CATHEDRAL SUITE, by Schuler (Forster). A suite of three numbers obviously titled for church use, but of a really much wider appeal. (1) Nocturne, a sympathetic 4/4 melody in Ab, quite suitable for a love theme. (2) Offertory, a 3/4 Andante pastorale movement, also of much more sympathetic interest than one expects in church music. (3) Recessional, a good stirring 4/4 mar tial pomposo, just as good for those costumed processionals as anything you photoplayers have been using in typical movie music.

Popular Music

Among My Souvenirs, by Nicholls (DeSylva, Brown and Henderson). This one is a leader, and if for no other reason I would know by the proportion of radio requests. PLENTY OF SUNSHINE, by the publishers (DeSylva, Brown and Henderson). One of those I Wanna Go Back to the Farm things, with a nice easy swing to it.

ONE MORE NIGHT, by Rose and Burke (DeSylva, Brown and Henderson). A smooth ballad type of fox-trot, singable and whistleable.

I had a first unfavorable reaction to this just as I did to Just A Memory, because of the unusual rhythm, but it's one of the easiest tunes to be converted to you ever heard. And once you fall, you fall hard.

KISS AND MAKE UP, by Miller, Bogate and Hoefle (Feist). Another good F. T. of entirely different character. Not as unusual, but nice and easy in its lilt. GO HOME AMD TELL YOUR MOTHER, by Baer, Russell and

Shuster (Feist). One of those daffy enthusiastic songs in italies - and How! That Melody of Love, by Donaldson (Feist). A waltz ballad in the Hawaiian style in thirds, published as a

theme for the Garbo-Gilbert picture "Love." ICE CREAM, by King (Shapiro, Bernstein). Another daffy song that strikes me as kinda funny.

Mary Ann, by Silver (Berlin). A ballad type of rhythm fox-trot that you have to beat time to. You know, a Under the Clover Moon, by Healy (Waterson). Speak-

ing of naturals, here's one. Just as soon as you do four lines of the chorus, you know you've got something. GET 'EM IN A RUMBLE SEAT, by Davidson (Moret). Here's

an infectious rhythm song from the far West, similar to Thanks for the Buggy Ride, from the same firm.

JUST A LITTLE BLUE, by Lapham (Park). A good song from a small firm. The chance of putting it over is thus diminished, but it's worth clicking.

THE VOICE OF THE SOUTHLAND, by the publishers (Austin, Bloom and Koehler). Here's one from Chicago that's a real hummer. I'd like to see it go over the top, because it has a genuine lilt to it.

Wings, by Zamecnik (Fox). The march song of the new Paramount Special. The melody has a distinctive 6/8 swing against the 2/4 introduction. DIANE, by Rapee and Pollack (Sherman Clay). The writers

of Charmaine have repeated, and with another waltz song. Look it over carefully and you'll see that they've simply written Charmaine upside down. Damn clever, these Chinese!

IN OLD MANILA, by Grossman, Kippel and Sizemore (Weil). The song fortunately makes more sense than the names of the authors. Good Spanish fox-trot. Beautiful, by Gillespie and Shay (Weil). Kinda cute

Honorable Mention

The following numbers, received through the past month, will have, for one reason or another, not necessarily including lack of merit, to do without detailed criticism.

MILTON WEIL, 54 W. Randolph, Chicago. Everywhere You Go (Fox-trot) Here Comes My Sugar (Fox-trot) HENRY CROW, Topeka, Kansas. You Are My Storehouse of Happiness (Fox-trot)

Don't Worry (Waltz) ROGER GRAHAM, 190 N. State, Chicago. Tears (Reverie) You Can't Bring Back Yesterday (Ballad) A Tear, A Kiss, A Smile (Waltz)

Mastercraft (Seattle) Egyptian Honeymoon (Oriental Waltz) I'd Like to Build That Doll House (Fox-trot) The Fireplace Is Rosy (Waltz) PHOTOPLAY, 1520 Broadway, New York City.

A Regal Episode (March pomposo) Music Buyers, 1520 Broadway, New York City The Jolly Rover (Intermezzo giocoso) OLIVER DITSON, Boston Dance of the Spooks (Characteristic Meadow Sprite (A rural gambol)

The Pines (for four hands, piano) IRVING BERLIN, New York Babbling Brook (Novelette) Whirlwind Galop Casa Lopez (Novelty piano solo) Colicchio's Master Chord Studies for Tenor Banjo. Novelty Banjo Solos: Valse Adoration Blue Belles

Charlestonia Go. Go! Piano Recreations, Vol. 2 (folio of six light numbers) Forster, 235 So. Wabash Ave., Chicago. Organ Transcriptions.

Fallen Leaf (Indian love song) I'm Waiting (Melody) Our Yesterdays (Ballad) Over the Hills (Pastoral reverie) Pale Moon (Indian love song) Silversan (Caprice) Spangles (Caprice) Broken Hearted Melody (Ballad)

E'en As The Leaf (Melody)

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Heart Murmurs ... Home, Sweet Home

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It should sound



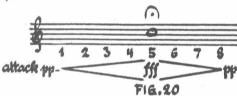
Inasmuch as the Arban method goes into this subject very thoroughly it will not be necessary to further describe how to execute triple or double tonguing.

To Perform a Clear Staccato it is absolutely neces sary that the instrument have perfect valve action and fairly stiff valve springs. A "clean" tone cannot be produced with the pistons half-way down. They must be either all the way up or all the way down and by using springs that are too light the pistons have a tendency to bounce. This can be proven by pushing the piston down and sliding the finger off sideways so that it will spring back. If the piston bounces up and down for a moment it will be absolutely impossible to produce a clear single or triple staccato, for the valve piston will be 1/8" down at the exact instant of attack and the note will crack, whereas if the valve is in the correct position the note will "speak" clear and true and without particular effort; therefore always use medium stiff springs just heavy enough so that

the pistons will not bounce.

Tone Production: The most important result for which a musician should strive is the production of a clear, pure tone. Tone is the player's greatest asset. All the technical skill and-routine knowledge is of no value if the tone is weak or of poor quality. A good tone depends on the mouthpiece, instrument, embouchure, method of attack and cor-

The first and most important study to be used by beginners as well as professionals in their daily exercises is the



Starting with the middle C, count slowly from one to eight. Attack the C pianissimo (very softly), make a crescendo (growing) to a fortissimo (very strong) until the count of five is reached, then let the tone diminish gradually back to a pianissimo finish until the count of eight has passed. Be sure that the attack is clean cut and if the tone is fuzzy stop immediately and remove the mouth-piece from the lips. Then set the mouthpiece on again and try to strike the note clearly, and if the note does not come out clearly upon the first attack it is probable that the mouthpiece is not setting right on the lips or the lips are not exactly in the correct position. The player must be able to strike the tone immediately when the mouthpiece is set against the lips. Keep the tone straight and steady without a waver, and increase and decrease the tone volume gradually and regularly without abrupt changes. especial care that the tone does not become higher (sharper) when the volume is increased or lower (flatter) when it is diminished. After being able to perform the above study with the note C it should be tried with D, E, B and A; in other words, play the scale up and down starting from the middle C. This enables the student to learn to play all registers with exactly the same embouchure. Do not play the scale any higher than can be done with perfect ease and without heavy pressure. If the upper G cannot be reached without strain, do not go above the E or F. Through systematic training the lips will be strengthened within a short time until the range can easily be increased without straining the embouchure.

THE VIBRATO: It is considered decidedly unmusical to use a vibrato when playing a sustained tone. The vibrato should never be used in band or orchestra unless when

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eolus (4/4)Arthur C. Morse	Under the Double Eagle (2/4) .
mbassador (4/4)	U. S. S. Rhode Island (4/4)
merican Ace (6/8)	Veritas (6/8)
rmy Frolic (6/8)	Virgin Islands (4/4)
attle Royal (6/8)	Young Veterans (4/4)
attle Song of Liberty Arr. by R. E. Hildreth	FUNERAL MARCHES
Director" (Bigelow)	Eternal Rest
attling Line (4/4)Arthur C. Morse	Eternal Rest
bys of the Militia (4/4) Victor G. Boehnlein	and Morning Hymn Funeral March
rass Buttons (6/8)	Funeral March and Consolation
abaret Capers (2/4)Thos. S. Allen	Laurel Wreath
all to Arms (6/8)	Nation's Glory. Requiem
Carroltonian (4/4)Victor G. Boehnlein	Nation's Glory. Requiem
arronade (6/8)Arthur C. Morse	and Nearer My God to Thee
ol. Estey (6/8)E. E. Bagley	CHARACTERISTIC M
olumbia's Call (6/8)	
onscription (6/8)	Dixie Rube (2/4)
onvention City (4/4)	Yankee Dandy (2/4)
adle of Liberty (6/8)	Yankee Dandy (2/4)Zamparite (2/4)
ross-Country (4/4)H, Howard Cheney	FAVORITE AND PAT
ymbeline (4/4) James M. Fulton	
vill-Master (6/8) Victor G. Boehnlein	Annie Laurie, The Campbells A Lang Syne A Haill Columbia, Battle-Hymn Yankee Doodle M Hail to the Chief, Our Flag Is Left Behind Me A Juanita, The Soldier's Farewe Home Last Night, The Loreley, Forsake Lead Kindly Light, Abide with Soul Thou Saviour Dear, Soft of Day A
astern Wheel (6/8)Victor G. Boehnlein	Hail! Columbia, Battle-Hymn
nsign (4/4) R. B. Hall	Hail to the Chief, Our Flag Is
acing the Enemy (6/8)F. H. Losey	Left Behind Me
ighting Strength (6/8) Thos. S. Allen	Home
or the Flag (4/4)J. Bodewalt Lampe	Last Night, The Loreley, Forsake
or the Freedom of the World (6/8)H. J. Crosby	Soul Thou Saviour Dear, Soft
Garde, The. (4/4) Victor G. Boehnlein	of Day
Gartland (4/4)	Freedom, When Johnny Come:
et-Away (6/8)	Freedom, When Johnny Come. Maryland, My Maryland, Dixie at Home
lall of Fame (4/4)	My Old Kentucky Home, Massa
eroes of the Air (4/4)C. Fred'k Clark	
likers (6/8)	the Ocean, America A
dolizers (6/8)	St. Patrick's Day, The Wearing
ndomitable (6/8)	The Star-Spangled Banner, Col the Ocean, America
on Trail (6/8) Ernest Smith	Won't Go Home 'Till Morning Vacant Chair, Tenting on the O Good Night Ladies
van L. (4/4)	Good Night Ladies
aiser Friedrich (4/4) C. Friedmann	
Sattle Koyal (0/8)	FOX-TROTS (Instrumental Novel
eague of Nations (4/4)Joseph F. Wagner	Eskimo Shivers
Agnificent (4/4)	Gob Ashore

1/4)James M. Fulton	Annie Laurie, The Campbells Are Coming, Auld
(6/8) Victor G. Boehnlein	Lang Syne
(6/8) Victor G. Boehnlein	Hail! Columbia, Battle-Hymn of the Republic,
el (6/8)Victor G. Boehnlein	Yankee Doodle Arr. R. E. Hildreth
R. B. Hall	Hail to the Chief, Our Flag Is There, The Girl I
rty (6/8)Raymond Howe	Left Behind Me
nemy (6/8) F. H. Losey	
ngth (6/8) Thos. S. Allen	Juanita, The Soldier's Farewell, Home Sweet
ks (4/4)	Home
(4/4)J. Bodewalt Lampe	Lead Kindly Light, Abide with Me, Sun of My
fom of the World (6/8)H. J. Crosby	
	Soul Thou Saviour Dear, Softly Now the Light
4/4) Victor G. Boehnlein	of Day
4)Victor G. Boehnlein	Freedom When Johnny Comes Montine Up
(6/8)	Freedom, When Johnny Comes Marching Home.
/8)George L. Cobb	Maryland, My Maryland, Dixie Land, Old Folks
(4/4)	at Home
Game (4/4)George L. Cobb	
Air (4/4)C. Fred'k Clark	Ground, Old Black Joe Arr. R. E. Hildreth The Star-Spangled Banner, Columbia the Gem of
n! (Near Beer) (2/4) L. G. del Castillo	
n! (Near Beer) (2/4) L. G. del Castillo	the Ocean, America Arr. R. E. Hildreth St. Patrick's Day, The Wearing of the Green, The
3)	Harp That Once Thro' Tara's Halls Arr. Hildreth
(6/8)James M. Fulton	Tramp! Tramp! Kingdom Come, We
ng-Tower (6/8)Anthony S. Brazil	Won't Go Home 'Till Morning Arr. Hildreth
8)Ernest Smith	Vacant Chair Tenting on the Old Come C.
Harry Alford	Vacant Chair, Tenting on the Old Camp Ground,
(6/8)Frank A. Remick	Good Night Ladies Arr. R E. Hildreth
ich (4/4)C. Friedmann	FOY.TROTS
er (4/4)George L. Cobb	FOX-TROTS (Instrumental Novelties)
e Parade (6/8)H. J. Crosby	(matrumental 140vellies)

Crosby	(Instrumental Novelties)
Wagner Crosby 3. Allen ehnlein 3. Allen Lampe utchler E. Joy	Eskimo Shivers Frank E. Herso Gob Ashore Norman Leig Jazzin' the Chimes James C. Osborn Ken-Tuc-Kee A. J. Wei That Laughing Trombone C. Fred'k Clar Toddle Top Rag Norman Leig Village Clowu A. Countryou
s Flath Bagley L Allen	ONE-STEPS (Instrumental Novelties)
77 1	

Color of the color	Dioken China
Old Salt (6/8)	Here's How
On the Alert (6/8)	Hong Kong GongR. E. Hildreth
On the Bleachers (4/4) Carl Paige Wood	Javanola
On the Curb (6/8) Thos. S. Allen	Levee LandGeorge L. Cobb
On the Western Front (4/4)R. E. Hildreth	Mandarin
Onward Forever (4/4)S. Gibson Cooke	Peter Gink
Orpheum (2/4) E. Mutchler	Sing Ling Ting
Our Director (6/8)F. E. Bigelow	Some Shape Cooper I. Cobb
Over the Top (6/8)	Some Shape
Periscope (6/8)Thos. S. Allen	Stepping the Scale
Pioneer (4/4)	Umpah! Umpah!
Portly Major (6/8)	"Wild Oats"George L. Cobb
President Emeritus (4/4)Victor G. Boehnlein	RAGS
Prince of India (4/4)	KAGS
Rally Round the Flag (2/4) Arr, R. E. Hildreth	Aggravation Rag
Return from France (4/4)H. J. Crosby	Persian Lamb Rag
Show Folks (4/4)Percy Wenrich	Rubber Plant Rag
Sorella (2/4)	Sandy River Rag Thos. S. Allen
Soul of the Nation (6/8)George Hahn	Turkish Towel Rag Thos. S. Allen
Special Delivery (6/8)	e
Spuds (6/8) Lawrence B. O'Connor	GALOPS
Square and Compass (4/4) George L. Cobb	High Stepper
Stand By! (6/8)Gerald Frazee	PlungerThos. S. Allen
Superbus (6/8)	Ringmaster W. K. Whiting
Swinging into Line (6/8)Victor G. Boehnlein	'Round the Ping The Country
Sword of Damocles (4/4) Victor G. Boehnlein	'Round the Ring Thos. S. Allen
Tartar of the Navy (4/4)George L. Cobb	Saddle Back Thos. S. Allen
Thriller (6/8)	Vixen
(-, -, -, -, -, -, -, -, -, -, -, -, -, -	Whip and SpurThos. S. Allen

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ner in which a vibrato is best produced is by shaking the fingers on the valve tips in use at the time and never by a wavering of the breath; nor should a vibrato be produced with the lips, for this irritates the embouchure.

BREATH CONTROL: In order to produce a big volume of tone without overblowing the instrument and to produce a perfect high register it is essential to gain complete breath control. The importance of proper breath control cannot be overestimated. Many players breathe from the chest which is incorrect and in some instances have the muscles of the diaphragm so cramped with belts or tight trousers that they cannot be used sufficiently for correct breathing. should never be used in band or orchestra unless when playing a solo melody, and then very slightly. The man-

phragm. The chest could be expanded although not unnaturally blown up and the lungs sufficiently filled with air so that the diaphragm muscles can push against it; therefore, the diaphragm must have perfect freedom. Do not inhale too much for if you do you will have a cushion of dead air in your lungs which will tend to make you dizzy.

Practice the following breathing exercises without the instrument: with the coat, vest, etc., unbuttoned, belt loose, cross the arms on the back and inhale as much air as your lungs can receive. Retain the air for a few seconds then press your lips tightly together and exhale very slowly through them. The diaphragm has to contract to perform the work of pressing out the air. If you practice this daily you will be able in a short time to exhale continuously, but

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ı	BARITONE (Treble Clef)
	1st & 2d TROMBONES (Bass Clef)
	1st & 2d PROMBONES (Bass Cler)
	3d Trombone or Bb Bass (Bass Clef)
ı	3d Trombone or Bb Bass (Treble Clef)
ı	BASSES OR TUBA DRUMS

	CONTENTS
1.	NATIONAL EMBLEMBagle
2.	MONSTRAT VIAM
3.	THE MOOSE Flat
4.	THE MOOSE Flat CAPTAIN GOODRIDGE Hildret
5.	VICTORIOUS PHALANX Mors
6.	UNDER FIRE Hear
7.	THE GARDE Boehnlei
8.	EXCURSION PARTY How
9.	TRI-MOUNTAIN Washma
10.	FACING THE ENEMY LOSO
11.	MASTERSTROKE Lamp
12.	ON THE ALERT Schuber
13.	IVAN L Alfor
14.	U. S. CADET Hall
15.	U. S. CADET Hall TARTAR OF THE NAVY Cob
16.	BATTLE ROYAL Alla

slowly, for a minute and perhaps longer. While playing a

An Insect Episode
Indian Sagwa
Characteristic March
Marceline
(Dance of the Clowns) .George J. Trinkaus .60 Jungie Echose
Coconnut Dance
La Castagnette ... Henry Ketten .6i
Caprice Espagnol
La Cinquantaine ... Gabriel-Marie .6
Air in Olden Style
La Fentaine (The Fountain) C. B. Lysberg
Idylle
Laila. Arabian Dance ... R. S. Stoughton
La Paloma (The Dove) ... Yradier
Spanish Serenade Parade of the Puppets Walter Rolfe .60

brass instrument breath should be taken both through the nostrils and the sides of the mouth. Phrasing: An artist passes through three stages of musical development. First he studies tone, then technic and finally phrasing. He cannot start with phrasing as his defective tone production and faulty technic will not permit him to express his individuality through his playing.

The most natural and perfect instrument is the human voice, string or wind instruments being only imitations of it and any melody or technical phrase should be played as a singer would sing it. In order to properly interpret a song a vocal part should be studied and the places marked where a singer would breathe. Breath should never be taken in

the middle of a word or verbal phrase but either at the end of the phrase or the end of the sentence. Soft tonguing should be used when playing songs. A simple and artistic effect is obtained by making a light crescendo and accelerando when the melody goes up and a decrescendo and ritardando when the melody goes down. Do not use too much vibrato for it is decidedly unmusical if it is overdone; but give preference to a simple, even tone.

How to Practice: Many individuals have a talent for music, a good ear, and a good sense of rhythm, but are unable to advance above mediocrity. Why? Because they do not know how to practice or how to train their minds. They think they lack the mental ability to reach the higher success but the fact is that they do not develop those abili-

ties they have. It is not the mind that controls you, but you who control the mind. When you desire to concentrate your mind on a certain subject, the act of willing is brought into play by you and the mind obeys. It is in this manner that the individual must learn to develop concentration. Study music for fifteen minutes and think only about the music, about tone, attack, rhythm. Do not let anything disturb you; do not listen to anyone talking in the next room or to a motor car tooting in the street or to a child crying somewhere, but concentrate all your faculties on the music. The first attempt at concentration may bring dizziness but if it is continued regularly the mind will obey and will concentrate for hours on a single subject

Each of us has a limited amount of vitality. There are some who have grasped the art of living and preserving their energy. These retain their vitality, strength and health to a ripe old age. Others failing to realize their limited powers, burn up their vitality in unnecessary effort and fail just as the wise man begins to live. The lungs and the lip muscles of wind instrumentalists need more care than is ordinarily given them. Nature does not build them with sufficient strength to stand the unnatural strain usually put into wind instrument playing and they often fail when other parts of the body retain their strength. Therefore do not abuse your lip by overstraining it; practice only short periods but regularly and you will advance much faster than otherwise. Just as your stomach will not digest too much at once, your mind will not absorb above a certain quantity of knowledge at one time. Therefore study little but carefully.

A beginner will act wisely by playing one-half hour in the morning and another half-hour in the afternoon. After two months of such training he can probably hold out for one hour at a time but should not exceed one and a half hours at a single session. In fact, it is much better to practice in three sessions of one and one-half hours each, with a three-hour interval between them. Do not think, "First will study tone and the attack will come all right later. This is the wrong idea. Tone and tonguing should be studied at the same time. Practice for tone alone may cause the adoption of an embouchure which, while suitable for a good tone would not be adaptable for a good staccato, and on the other hand, if staccato practice is indulged in too much the tone quality may be neglected. Therefore practice them interchangeably. Do not practice too forte for this will not strengthen your lips but will make them stiff. Begin practice with fifteen minutes of long notes (crescendo and decrescendo) then play such technical studies as your teacher may recommend. The technical studies as your teacher may recommend. exercises should be played softly and lightly as a general rule with occasional fortissimo practice. Frequent intervals of rest should be taken in order to permit the blood to circulate freely in the lip, and also, for the same reason, the mouthpiece should be removed from the lips as often as

If a high note cannot be played without effort do not strain for it. Rather leave it out entirely, for nothing is more destructive to lip nerves than to squeeze them into producing a high note, and scores of players have lost their embouchure through trying to "shine" with "fireworks."

A student should not play in orchestra or band until he is somewhat advanced. He should study at least a year and when his embouchure is perfectly "set" he can take the chance of joining a good amateur band or orchestra. A number of young men who start to study cornet take the Swedish Fest March ... Albert Ferfect Fehama Chauncey Haines ... 60
Intermezzo Romantique Temple Dancer Norman Leigh Valse Orientale Sermine G. Clements ... (Fender Amour ... Bernisne G. Clements 60
Tendre Nymphs George L. Cobb Dance Classique Traumerei and Romanze ... R. Schumann Triumphal March ... From Aida ... Verdi Two Lovers ... Novelette ... P. Hans Flath 1.00
Woodland Fancies ... Bernisne G. Clements ... 60
Intermezzo Characteristique Young April ... Novelette ... George L. Cobb Zulaikha ... Egyptian Dance R. S. Stoughton ... 60 first opportunity of accepting a professional engagement. They are not far enough advanced to do any high-class work, and the character of the work they do obtain is such that their lips are practically ruined from the beginning. Their lips are too tired and their time is too short to continue practicing, therefore they stop studying, feeling that they can make money without further schooling. This naturally means the finish of their artistic careers.

Few players know how to play a scale correctly. Numerous players do not press the pistons all the way down when playing a fast scale or they lose so much time moving the pistons up and down that they cause the scale to sound sluggish. To perform a clean-cut scale it is not only necessary to play each individual note in regular rhythm but also to give each note its correct value without sacrificing any of this value by a slow movement of the pistons. Push the pistons down with a quick movement, pressing them hard, and lift the fingers up just as quickly, and a clean-cut scale will be the result. To improve your finger technic, practice the following exercise. Rest the fingers on the pistons without pressing them down; then exercise one finger at a time, endeavoring to avoid the slightest movement of the other two fingers. After this exercise with each of the fingers, press down one piston and exercise the other two fingers; do this with each piston. Finally press two pistons down and exercise the other Where two fingers are exercised the action up and down must be simultaneous. These exercises will strengthen the finger muscles and increase the player's

The daily practice should not be confined exclusively to the simple keys of C, F and G. Much greater benefit will be derived from practicing in the more difficult keys as Ab E and F#. Studies in these so-called foreign keys will greatly increase the agility of the fingers.

Do not continue year after year practicing the same exercises. Get new etudes, solos and orchestral parts. These will not only keep your interest enlivened but will lead to constant improvement in your technical skill.

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SPEAKING OF BANDS AND BANDSMEN



THE JOSEPH J. BRADLEY BAND OF HUNTSVILLE, ALABAMA. JOHN J. HAY, CONDUCTOR

THE Joseph J. Bradley Industrial Band of Huntsville Alabama, is widely known in the South, and for any band to become more than locally known means that it must possess music merit; it likewise holds true that a man who stands as name-sponsor for such a band also possesses certain qualifications which are different, in a way, from those of other men. Joseph J. Bradley from whom this band derives its name, is agent for the Merrimack Manufacturing Company, one of the largest cotton mills in the South. He is a young man of pleasing personality who is held in the highest esteem by all who come into contact with him, and in the Merrimack Village he is loved by everybody. His chief delight is in doing everything that he possibly can for the musical advancement of the present Huntsville band that bears his name.

The Joe Bradley Band, which was organized about two years ago, is under the competent leadership of Mr. John J. Hay. It is composed of young men who, prior to their connection with the organization, had not the slightest knowledge of even the rudiments of music, but under the tutelage and painstaking care of Mr. Hay they have become very proficient and are now able to handle some of the most

difficult masterpieces. At the age of eleven years in McComb, Mississippi, young Hay took up the study of music under Prof. Pat Lindrose, but following the death of his father and mother, who were victims of the frightful yellow fever scourge in the late fall of 1878, Mr. Hay returned to his early home in Huntsville with two younger brothers and sisters. He continued his study of music, became a member of the Huntsville Band. and has been identified continuously with all local music

Mr. Hay's taste in music does not tend towards jazz, but quite to the contrary; he loves and prefers the compositions of the old masters. He is proud of the Joseph J. Bradley Band and its achievements, and justly so, according to the many complimentary press criticisms it receives. He believes this band to be his one supreme accomplishment, and attributes its success not only to the hearty co-operation of the boys, their faithful attendance at rehearsals, eagerness and willingness to learn, and undivided attention to instruction, but also to the Holton instruments with which the band is fully equipped, and which he believes to be an important factor in the progress made by the organization.

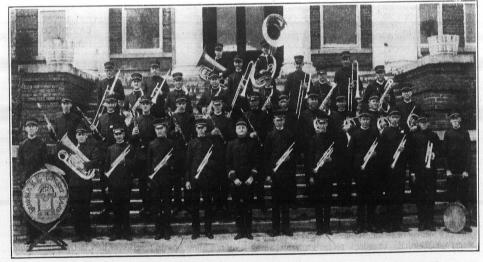
The band was organized solely for the benefit and pleasure of the citizens of Merrimack Village, but penetrating beyond local confines, the fame of its concerts has gone so far afield that the body is now in constant playing demand at other places.

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THE Georgia Railroad Concert Band was organized from shop and general office employees of the Georgia Railroad in Augusta. This band, although having had a previous half-sort of an existence, practically dates its anniversary from the time when its directorship was assumed by J. Louis Sayre in 1925. The band made its first appearance under the new régime on Sunday afternoon, January 31, 1927, at the Imperial Theatre in Augusta, playing to a capacity audience. It has been on the air a number of times over station WSB (Atlanta) and made countless

friends in consequence. Conductor Sayre was a very small boy when he began his music career by beating the bass drum in a Y. M.C. A. Boys' Band — so small indeed that, when on parade and intil the big drum passed by one's line of vision to show the little fellow behind it, the instrument is said to have had a sort of uncanny appearance as if moving along by its own volition. Probably more than once when on a line of march the youngster was greeted from the sidewalk with the supposedly facetious remark of: "Drum, come back with that boy!" And the boy came back with a steady rhythmic beat of the drum that never missed fire.

Next, as nature added height to stature and years to age, came the study of violin, with some of the best teachers, for a period of six years. Then followed the study of piano, rombone and, later, the pipe organ. For two years, as director of the Augusta Community Orchestra of thirtyfive accomplished musicians, he has catered to the tonal pleasure of Augusta's music-loving citizens by giving them regular Sunday afternoon concerts. Mr. Sayre also is organist at the Imperial Theatre; gives private instructions to a large clientele of pupils, from which each year he obtains additional material for the Sayre Student Orchestra and, to hark back to the "original first cause" of this sketch, J. Louis Sayre also is director of the Georgia Railroad Concert Band of Augusta. -M, V, F



THE GEORGIA RAILROAD CONCERT BAND OF AUGUSTA. J. LOUIS SAYRE, CONDUCTOR

A Sound Foundation Let Us UNIFORM

FOUNDATION TO BAND PLAYING (string instruments ad lib) — A Method for Class or Individual Study of Band and Orchestra Instruments, by Fred O. Griffin. Published by J. W. Jenkins Sons Company, Kansas City, Missouri.

Reviewed by THERON D. PERKINS

NE of the negative aspects of the widespread and truly remarkable interest in the development of school bands and orchestras is the fact that, because the training of the young students has become a matter of wholesale production, pedagogues of the old school are inclined to believe that the work is not thorough, and neither pedagogically nor musically sound. Indeed, there are not a few instances which would seem to justify this criticism, but on the other hand there are plenty of outstanding examples which conclusively establish the merit of class teaching for band and orchestra students. In truth I have seen the best work of successful private teachers completely outdone by the new method as far as attainment of speedy results is concerned, and also in point of low mortality rate among the students, with a consequent higher degree of actual musical accomplishment, collectively and individually.

These things have been discussed so often in the columns of this magazine that I only touch upon them to preface my short review of the Foundation to Band Playing. When there is justification for the animadversion of professional musicians, it is more than likely that their opinions are based on unsatisfactory results attained in instrumental music classes wherein the chief fault lies with the instructor. This latter may be because of lack of experience, and consequent failure to visualize the fundamental difference between class and private instruction, in which case it is more than likely that the instructor has not had at his disposal an elementary method which would put both himself and his students on the right track.

An experienced class teacher may get good results with almost any method by adapting the method to the requirements of his classes. The novice, no matter what his experience as a private instructor, must suffer much grief if he attempts to carry on his work without the aid of class books (of which there are several commendable editions now published) prepared for the purpose by a practical musician who has had contact over a period of years with the problems and advantages of instruction en masse. It takes many years of application to iron out all of the kinks and difficulties presented to the class instructor who undertakes to make a thorough job of his task, and it takes almost as long to learn how to benefit by the advantages presented by the group plan.

REEDS, samples, \$1.00. Mouthpieces, trial allowed. Pads, cork. Cases. Write. O. E. MANNERSTROM (Woodwind Specialties, 2415) N. High St., Columbus, Ohio. (Repairing; reconditioned bargains. Inquire) (2) For the modern band instructor who must necessarily deal 1219 W. Poplar St., York, Fa.

WANTED — Band leaders, teachers and musicians to act as agents for the nationally advertised Vega band and orchestra instruments. Write for our proposition. THE VEGA COMPANY, 155 Columbus Avenue, Boston, Man. (12) with pupils of varying degrees of musical aptitude, and of various ages and grades of intelligence, a class instruction method, it seems to me, should embody the following points:

1. It must start at the bottom and progress by easy and logical steps.

2. There must be a separate book for every instrument of the band — each book a complete instruction book, as well as an ensemble book.

3. The instruction must be administered in small doses, well mixed with large doses of playing; and the playing should begin as soon as possible — not later than the second lesson. (Notice that I say playing, not practicing.) All students like to play, but not so many like to practice. The pupil will work diligently at home to learn the part he is to "play" at the next class lesson, whether or not the part be merely a sugar-coated exercise or an actual "piece."

4. Rudiments and matters of technic should be introduced as required for each step ahead, where and when needed, with no material that is not absolutely required at any point to mystify or encumber the beginner's mind.

Mr. Griffin, in his Foundation to Band Playing, has met these requirements. It is quite evident that he is a practical band man as well as an able instructor, and I can well THOROUGH MUSICIAN who plays several instruments violin and clarinet leading, would like to locate in some good town of 3500 to 5000 population. Would take light work of some kind such as working in a store or doing stenographic work, oil station, etc. Can direct and teach band if desired. Best of references furnished. Address Box 101, Jacobs Magazines, 120 Boylston Street, Boston, Mass. (1,2-3) believe, as I am informed, that with this method he was able to produce in less than a year and a half a state champion school band, starting with raw beginners. Any instructor should be able to produce good results with this method, whether or not he has had previous experience in class work.

The "Foundation" books include a set for the string instruments and piano, making them equally valuable for instructing orchestra or band beginners. The piano part also enables every student, no matter what his instrument, to benefit by home practice. This affords an incentive to individual effort between lessons and is an important aid to progress, as stressed by Mr. Griffin.

I earnestly recommend that every band instructor and supervisor familiarize himself thoroughly with this method. Furthermore, such a method may well be the means of converting skeptical instructors to the class plan - if they will but give it a thorough trial.

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Let's Get Acquainted

while his stage appearances in Chicago have won for him millions of personal admirers. No one thinks of being in Chicago without going to hear Benny Krueger. Krueger is one of the

most versatile instrumentalists in the business. In a single show he has been known to use the violin, 'cello, piano, saxophone, clarinet, trombone, and drums! A veritable "oneman orchestra!" He plays every instrument in beautiful tune and lovely style, but his saxophone

BENNY KRUEGER playing is what has put him over musically more than anything else.

Children are crazy about him, and on the whole the intelligence quota of his audiences is unusually high. He is capable of fun and frivolity without musical degradation; his music, though of the jazz element, shows more than an average degree of quality. Another point to be stressed is the fact that he really "leads" his orchestra; no mistake

Withal, few musicians in the position of responsibility that he holds are so well liked and are so easily approached He would just as soon join "his gang" in a card game as talk to John Balaban. He is loyal to his men at all times and no one envies him his success — which is not always the case when so much of it has been accumulated as is Krueger's share. Girls think he is handsome, women — lovely, and men — a good fellow. The Spanish equivalent for a twoletter word that explains Krueger's success and popularity is Lo. Of course, you have guessed it! - Henry Francis Parks.

4 4 4 A

THE steady rise of the piano-accordion in public favor during the past few seasons has been due in large measure to the number of excellent virtuosi who have made it their chosen instrument. The Deiro brothers, Frosini, Monde, and Bartol have accomplished wonders in bringing the possibilities

> The last named has been eminently successful in vaudeville and it was luring his engagement n Brooklyn, at Loew's Melba, that I made his acquaintance. Mr. Bartol is the inentor of a number of devices for the improvement of the piano accordion and is now work-

of the instrument to the

attention of the public.

ing on one by means of which the small levers below the instrument that cause the octave be left to the inspiraabove or below the note tion of the moment, but struck to sound after the are to be played from manner of the octave carefully prepared and coupler of an organ, may written parts. easily reached operated without inconvenience to the fact that there are comhand of the player.

In addition to his talents as a performer and inventor, he is possessed of no mean ability as a composer. and amongst his compositions I would like to

draw attention to the Grand March in F; Valse Mio; Melody Valse; and The Spirit of Progress, the last named, recently recorded for the Victor Talking Machine Company, dedicated to his

THE NAME of Benny Krueger is a household word in Bartol not only deserves success in his particular field, most of the homes throughout the country. His but has achieved it - making a tremendous impression music has been carried to every part of the globe through the wherever he has appeared, and I feel certain that his new agency of talking-machine records and radio broadcasts, series of Victor records, soon to be released, will enhance his reputation to an even greater degree. — Alanson Weller.

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 $B^{o\mathrm{YD}\,\mathrm{SENTER}\,\mathrm{is}\,\mathrm{another}\,\mathrm{one}\,\mathrm{of}\,\mathrm{the}\,\mathrm{technicians}\,\mathrm{on}\,\mathrm{that}}$ much maligned instrument, the saxophone, who is doing much to re-establish it in the high esteem it enjoyed during the days of Hector Berlioz, the first to recognize the instrument technically in his great work on instrumentation, and to constantly employ it in his scores. Senter hails

from Omaha, Nebraska. He has been in vaudeville for quite some while with his wife, Edna Pierron, but it was at the Chicago Theatre last spring that ne really came into the fame which places him in the class of Ross Gorman and others of the same strata.

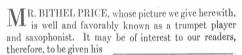
That it has not always een easy sailing for Boyd Senter is indicated by the tale, so I have een told, that he once ound himself at odds with the Welfare Board of the City Hall in his nome town over the matter of his saxophone playing. Of course the

whole thing is ridiculous -smacks somewhat of the Bryan-Scopes case in Tennessee — and before they were through with Boyd the entire population of the sapient city of Omaha was only too glad to give him a "Lindy" welcome; in fact, the last newspaper write-up of his homecoming required a full-page spread, and the reporters apparently covered everything touching on his career, his life, his whims, his clothes, and what not: Unspoiled by such flattery, Boyd Senter has gone about his work, adding more and more to his reputation

He is heartily sold on the Lyon & Healy saxophone; he loves to play it, and plays it just for that reason and for no

Take an afternoon off some day and listen to a few of his saxophone solos. You will have a very pleasant surprise and be well repaid. He is one of the ten best saxophonists in the country, so he merits you attention.

- Henry Francis Parks.



opinion on the matter of "hot" playing. While Mr. Price admits the value of a "hot" chorus in the matter of pepping up a number and offering variety in its presentation, he is of the firm opinion that these specialized spots should not

This opinion is in fluenced largely by the paratively few players capable of improvising a part which will be in

strict harmonic relationship with those being played, at the time, by the other members of the orchestra. Mr. Price, himself, backs his belief with practice, and whenever he is to use a "hot" chorus, always takes the trouble to write it out beforehand.

It would appear that in this matter he has reason on his side. Most of us have heard orchestras wherein the music proceeding from trumpets and saxophones, operating in a heat wave, has, apparently, had nothing whatever to do



made its appearance in September, 1925, when no other concern in the world was making metal clarinets. No advertisements of metal clarinets had appeared for over 20 years. There were no metal clarinets in the market either in Europe or America. The only manufacturer who had made metal clarinets before 1925 stated at that time in his catalog,—"All clarinets listed are made of rubber, but they will be made of wood on special order."

The American selling agents of the oldest high class European manufacturer of clarinets said in their catalog,—"Metal clarinets—such instruments must be considered as experiments of the past. The metallic sound and extreme harshness of tone produced by such an instrument has eliminated them from practical use in Europe and elsewhere." This foreign concern made an experimental metal clarinet prior to the Paris Exposition in 1888, where it was exhibited.

The American selling agents of another prominent foreign manufacturer said in their catalog,—"Metal clarinets cannot be recommended."

A concern in Bohemia about twenty-five years ago exported a few metal clarinets to their agents in New York. In 1925 they had not found their way to players and, according to reports, remained unsold in the hands of the agents.

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