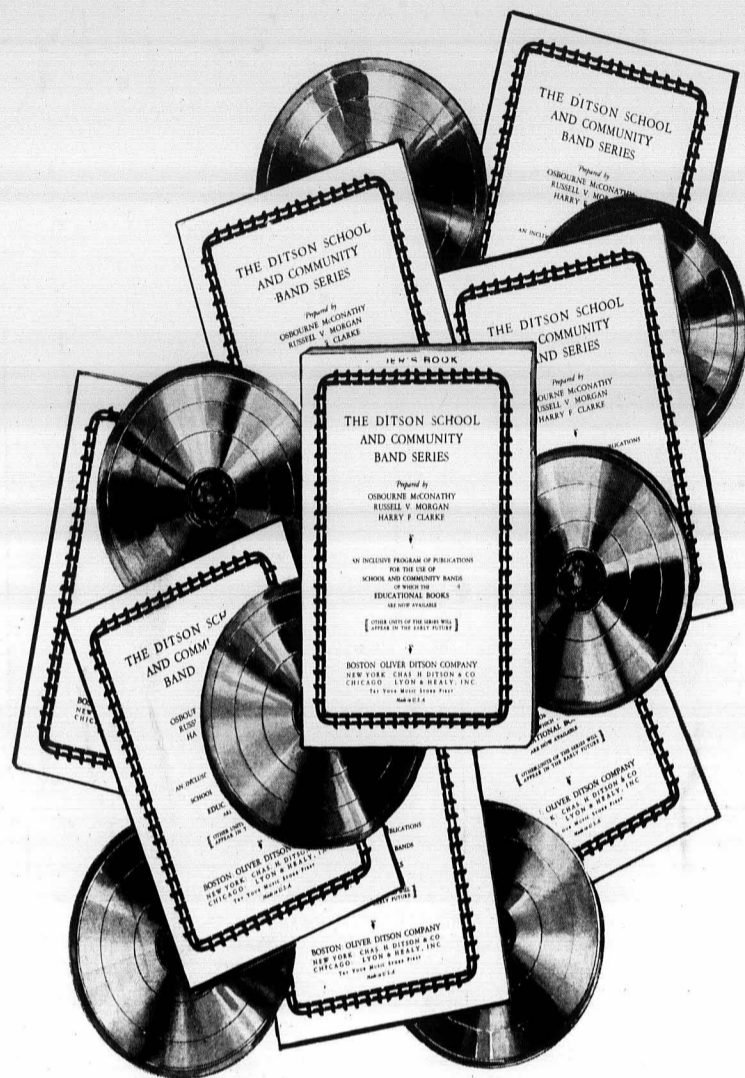


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I WISH I could convey to Ditson and to all three of the editors of the *Ditson School and Community Band Series*, my enthusiastic appreciation of what has here been done for bandmen, especially leaders, organizers, arrangers, and all who are concerned in the development of finer band work all over the United States.

I was much pleased with the separate books of the series when they first reached me, but the excellence of *The Leader's Book*, its splendid array of material from the comprehensive table of contents and general suggestions on through all three parts—illustrations of instruments, ranges, tables of fingerings, unison practice material, fine chorals or part songs, typical full score models in wide variety—all this is amazingly rich store of long needed help in ideally compact form. I am not accustomed to use adjectives in such a seemingly reckless way, but I needed these and they are chosen with care. I congratulate you and the editors on the appearance of an epoch-making work in its particular field.

ARTHUR E. HEACOX  
Oberlin College, Oberlin, Ohio

I CONSIDER the Ditson School and Community Band Series a splendid contribution to the field of instrumental music and shall recommend it to teachers over the state.

EDITH M. KELLER  
State Supervisor of Music, Columbus, Ohio

SOME time ago you sent me, at my request, the Leader's Book to your School and Community Band Series. I have neglected writing to you regarding it owing to the fact that I have been extremely busy preparing and taking one of my bands to the National Tournament. I am very well impressed with the book and am sending you my order for enough to equip both of my bands. These bands are winners in Classes B and C and the added impetus the contests have given us will make it necessary for me to train a large number of beginners. I am selecting your book for this work.

CEON E. DALBY  
Director, Palisade, Colorado, High School Band  
and Fruitvale, Colorado, High School Band.

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Band in Spain

Where Do We Go  
From Here?

Take It  
or Leave It

The  
Ether Cone

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TERCENTENARY

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SEPTEMBER  
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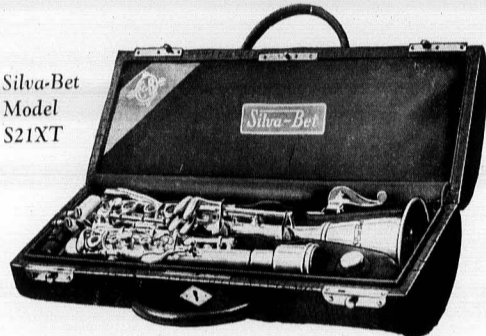
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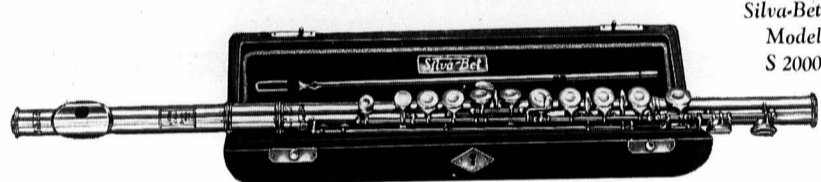
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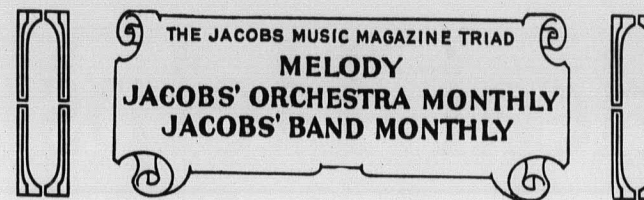
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FLICKERING FIRELIGHT, Shadow Dance	Arthur A. Penn
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THE EDITORS.

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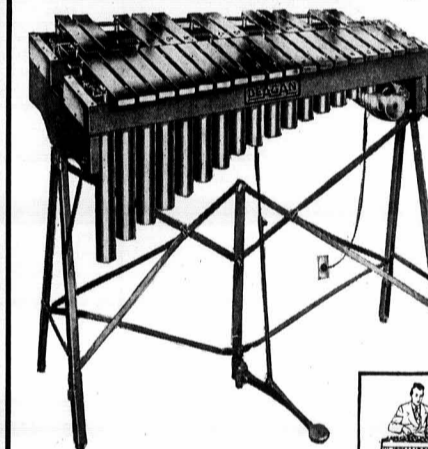
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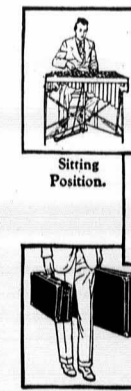
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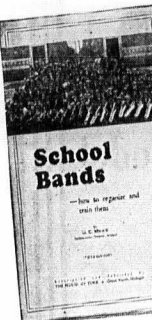
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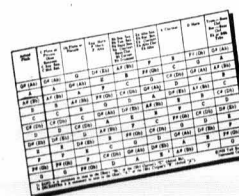
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## Serioso Ma Poco Leggiermente

WHEN President Coolidge vetoed the band leaders' bill a year ago last May, he saw fit to write as follows:

"There is no requirement in the military service for leaders of bands to be given a commissioned status. There should be such a requirement before the added cost which this bill contemplates is imposed permanently upon the taxpayer. This bill would increase our military expenses by about \$86,000 per year. I would not hesitate to give my approval to this increased cost if it represented some real requirement. The Secretary of War is opposed to this proposed legislation on the ground that it does not serve to meet a need of the military service nor operate to improve that service. In fact it is his opinion that to give commissions to band leaders, thus requiring them to exercise administrative and disciplinary control over the bands, would militate against the musical instruction of the bands, which is now and must always be their main function. I am therefore constrained to return this bill without my approval."

Concerning the first sentence of the above, there is this much to be said: Authority is vested only in the commissioned grades, and therefore band leaders in the grade of warrant officers have no authority over their bands except that vouchsafed by a commissioned officer, who, because he is Adjutant of the Regiment, is known as Commanding Officer of the Band. As it takes all kinds of men to make an army, as well as the world, it happens many times, so we are told, that this adjutant releases very little of his authority, if any, to the band leader, preferring to withhold it for purposes of his own; thus purposes many times working in such a manner as to thwart the efficiency and proper functioning of the band as a musical unit.

Some of the little jokes possible of perpetration on defenceless band leaders by zealous and unsympathetic adjutants consist of such graceless acts as the transferring of non-musicians to bands for non-musical duties over the disapproval of the band leader; retaining men in bands who are a detriment to the same both professionally and from the viewpoint of their character; promoting unqualified musicians over those better fitted; failing to demote inefficient musicians when such action is recommended by the band leader; and selecting, mysteriously enough, certain inefficient members for special privileges. These are the things possible, and, given a certain type of adjutant, probable under present conditions.

The result of such diodes is to promote discontent among the better musicians of the band, who generally are the best disciplined, and to permit certain types of malcontents figuratively to thumb their noses at the band leader's limited authority and carry apocryphal tales to the adjutant, which, we grieve to say, many times are swallowed by that worthy, horns, hoof, and tail. Particularly is the condition of the band leader unenviable when the colonel of the regiment dislikes to poke his nose into matters concerning the administration of their organizations by the company commanders concerned. Under these circumstances it is quite injudicious for the army baton wielder to apply to his colonel for relief from any of the annoyances listed in the above paragraph. He well knows that if he does, somewhere in the future lurks a boot in the rear guard from the immediate commanding officer of the band, fired with righteous and holy indignation because its leader has gone over his head.

Here would appear to be circumstances where the efficient administration of an army band as a musical unit was hooked up quite directly with the disciplinary authority, or lack of it, invested in a band leader. Of course, if a perfectly disciplined band from a musical point of view is not a requirement in military service, that is quite another matter. But if it is, one can readily see the disadvantages

of a system that forces the band leader into the position of a school monitor, with its hateful implication of teler-carrier to the more august precincts of regularly established authority. Under such conditions it is remarkable that any musical standing can accrue to an army band.

Concerning the opinion advanced that the exercising of administrative and disciplinary control over their bands by band leaders would militate against the efficiency of musical instruction, and in addition to the angle presented above, it should be remembered that in such matters the clerical work would quite naturally fall on the shoulders of a first sergeant and clerk, as all line organizations have these offices for just such a purpose. The commissioned officer (in this instance the band leader) would simply transmit his instructions to the first sergeant and sign all papers. The point is that under the proposed "Army Bands Act" teeth would be given to what is now a purely nominal and sterile authority. Without such action the band leader will be forced to remain in a somewhat ridiculous and wholly unsatisfactory position.

From every point of view—whether one has at heart the musical welfare of our army bands or is prone to be indignant over the implied sneer at the administrative capacity or social eligibility of musicians in the army as expressed in the War Department's attitude at the hearing of the original bill—it would appear that the "Army Bands Act" was worthy of the support of all musicians. Prominent musical associations throughout the country, some of them exterior to the band and orchestra sphere of activities, have endorsed the bill. To put it over, it is necessary that members of Congress be made cognizant of the wishes of their constituencies. Write your congressman and your senators at Washington to vote for the "Army Bands Act" when it comes up for consideration, which will probably be sometime in the coming December.

## A Thousand Tongues Wag Merrily

RUMORS concerning the sound-picture situation are as thick as freckles on a red-head. Also, they are as contradictory as they are numerous. For instance, it is said that in the future pickled musical comedies will not be as much in evidence as we have been led to suppose would be the case. The reason given is that the sour notes exuding from the same have caused such a puckering of mouths throughout the length and breadth of this great land that producers have assumed a meditative attitude. On the other hand, we have received glowing reports on the reception of this type of picture.

It is said that the public is fairly well fed up on mechanical music and the talkies. The reverse has also been stated in no less positive terms. In the first connection, O. O. McIntyre, writing in the *Chicago Herald and Examiner*, says that "they are whispering the silent movie is coming to life again with a bang," and then proceeds to tell the oft-repeated folktale that many of the talkie devices are being removed from theatres and that these houses are returning to the silent drama. In addition, he states that not only were two of the biggest of recent money-makers silent, but that two of the recent big talkies were lamentable duds. He then makes this comment, "If it is true, there is going to be much wailing and gnashing of teeth." We should aspire to inform you!

It is said many managers find that the deletion of orchestras from the pit, an action entered into only after prayerful consideration and with many apprehensive shudders, has resulted in no avalanche of protests from clients. On the other hand, we hear that houses have been forced to replace their teams, abridged to be sure, because of popular outcry. We make bold to comment on this divergence by

stating that no doubt the reaction was controlled by the quality of the abandoned music.

Enough examples have been given to prove quite conclusively that the matter is still in flux, and anybody's guess is worthy of respectful consideration, if not a thing to be swallowed greedily.

There is this much to be said, however, concerning rumor number two—that having to do with the public tiring of the talkies, *et al.* There is a bit of gossip afoot to the effect that the big broadcasting companies are preparing for Television. We have never been among those to swallow easily the solemn assertion by the head of a large set manufacturing concern that Television would be an accomplished commercial fact only after a lapse of ten years or so. We have always placed these prognostications in the same category with other equally solemn assertions from the same source, which have been upset by the exigencies of trade, to the consternation, many times, of dozing competitors. We have always felt that Television would be sprung at the psychological moment, whether that moment arrived within a period covered by ten months or ten years.

As the interests that control sound-picture patents are practically identical with those that control broadcasting patents, the psychological moment would scarcely seem to be while a rich harvest was being garnered from the motion picture field, for the reason that Television would most certainly set up a lively competition for theatres that at present are pouring a golden stream into the coffers of Western Electric.

And here we come to the crux of the matter. If the rumor concerning the imminence of Television can be accepted as containing a germ of truth, may one be allowed to speculate as to whether the omnipotent ones have not by this time discounted the future of the talkies and are about to act accordingly?

The above may be as logical as the deductions of Dr. Tarr and Professor Feather. We do not present any claims for sanity in their behalf. But then, why should we? We are living in a goofy age. —N. L.

## The Thousand and First

HARDLY was the above written when our morning paper brought us another rumor—to wit, that a new principle of Television, minus scanning disc, silhouette, and other deleterious features, was being worked out, and that motion-pictures and actual scenes of occurrence soon would be available to the home. The source of this information was given as Charles T. Godwin, technical expert on sound, who was referred to as having recently been engaged in "perfecting" the talkies for Warner Bros. Mr. Godwin is quoted as drawing a cheerful picture for contemplation by Mr. George Eastman of Rochester, N. Y., in forecasting the discontinuance of films in theatres—the latter to pick up flicker, squawk, and squeal, from a central broadcasting station—all these things to take place within two years' time.

Five years ago such a statement could quite easily have been received with derisive whoops as a clever press yarn written for the intellectually unwary. Not so today! If a radio engineer were to tell us that the craft would shortly be in a position to successfully demonstrate the sending of a twelve-course dinner over the air to fans, we would believe him *in toto* without a quiver of the Adam's apple. To be sure, we would be convinced in advance that the meal would be a very poor substitute for one served by an orthodox hostelry, because past experience in other mediums has provided a fairly good basis on which to form an

Continued on page 72

# A Principal Talks Out of School

By Arthur C. Sears

JUNIOR HIGH SCHOOL, HAMPTON, NEW HAMPSHIRE

The author brings to bear on his subject enthusiasm and the saving grace of humor; qualities born of the experiences here recorded



To the left is Hampton's original group; scarcely orthodox in instrumentation, but from it was developed the present prize winning organization

IN THIS country today, there is a seemingly endless amount of material being published on education in all of its phases, both in book form and in professional magazines, and school music is beginning to have no small place in this vast output. But from the standpoint of one who is engaged in school work in the small community, it is disheartening to find that the bulk of this material deals entirely with city systems and conditions, and is almost wholly valueless when applied to the situation in which one finds oneself. This seems to be particularly true of the material dealing with instrumental music in the schools.

### Just As Easy!

If the music supervisor, or principal, in a small school system wishes to introduce instrumental music into the school of which he has charge, a perusal of the literature on the subject will give him the following information. He will find that all that is necessary is to get an appropriation from his school board to buy the instruments (and he should insist that they buy only the best), hire a staff of experts in instruction on these various instruments, lend the instruments under bond to the pupils, provide time during school hours for the various lessons and rehearsals, and buy the music, uniforms, and so forth. This done he will soon find that he has a symphonic orchestra, a symphonic band, a military band, and numerous other fine organizations standing ready to do his bidding. The only trouble that he will experience in carrying out this program, which undoubtedly will work in a town a hundred times the size of the one in which he is located, will be a lack of funds and of time, with its attendant difficulties. If he has sufficient persistence to keep him from giving up in despair and disgust and is willing to put in his time and money, he may be able to evolve a system which will do for his town what the elaborate and expensive system is doing for his

more fortunate brother in the city, provided that he does not first find himself in a bankruptcy court or an institution for the insane.

This article is being written with the hope that it will show what is possible in the small system. The results can be duplicated, and surpassed, in any town if there is sufficient enthusiasm on the part of the instigators and a willingness to put in more time than they can ever hope to be paid for. The work must in large measure be its own remuneration, but the satisfaction of having done a worth-while job for the child whose opportunities are limited, will be a continuous source of pleasure to any true teacher.

Five years ago the writer accepted a position as principal of a small junior high school in a town of less than 1500 inhabitants. He found that he had charge of all of the grade children in the town, as well as of the three junior high school grades, and that in addition to being principal of the building he was to teach History, Algebra, and Manual Training. Besides his own school, there was, in the same town, a high school of about sixty pupils. The total school population of the town, including all pupils from the first grade through the high school, has varied between 250 and 300 during the past five years. At the present time it is slightly below the latter figure.

### The Bare Beginnings

One of the school organizations that was struggling for existence was an "orchestra," consisting of a violin, drums, and piano. There had been a cornet player in the school a year before, but he had left, and the loss seemed irreparable. The music supervisor was discouraged with the outlook, and so were the three remaining players. With the idea of doing something to relieve the situation, a meeting was called of all pupils who were interested in learning to play the mandolin, an instrument which the principal could play a little, although he had never taken a lesson in his life. A class

was formed, which met after school hours, and several of the girls were found to be quite enthusiastic. As soon as they could play at all, they were added to the orchestra. They made it look more impressive at any rate. Enough interest had been aroused so that before the year was over we had one boy taking lessons on cornet, one on saxophone, and a girl who had become quite proficient on guitar. Needless to say, they were all received with open arms. In the spring a concert was presented by the orchestra in conjunction with the High School Glee Club. With the proceeds of the concert we bought an Albert System clarinet.

### The Ultimate in Elasticity

When school opened the next fall, it was found that two of the girls who had been playing mandolin the previous year had started taking violin lessons. We had lost none of our players, and things looked promising. The School Board voted to give us one hundred dollars with which to buy instruments, and no similar amount ever was stretched so far in the history of the music industry. With it we purchased a cornet, a trombone, a flute, a viola, and another clarinet! Then started the search for teachers who could instruct the pupils whom we expected to have on these instruments.

In securing teachers none could have been more fortunate than we. Our first find was a young man who lived in a neighboring city. He is an exceptionally fine violinist, and he was, and is, willing to do all in his power to help us, giving freely of his time whenever he can be of the slightest assistance. He soon had a good number of pupils started on instruments that they had bought for themselves or that we had been able to borrow for them. It was arranged that he come to the school one day each week. We furnished a room for him to teach in, and made up a schedule of lessons which would keep him busy, excusing pupils from study halls and from

classes when necessary. All lessons were private lessons of one-half hour duration, and the pupils paid for them themselves. All of the teachers have given lessons at reduced rates because of the fact that there is seldom a break between pupils.

After finding a teacher for the stringed instruments we began to look for someone who could teach wind instruments. In this search we were equally fortunate. The man whom we induced to come to our school one day each week was a trumpet player of wide and varied experience, a former member of the Sousa Band and of other well-known organizations. He at once became greatly interested in the work that we were attempting, and when he found pupils who were desirous of taking lessons on instruments that we did not have, he furnished them with instruments until they, or the school, found it possible to purchase them. This man also gives private lessons during school hours at reduced rates, the school furnishing a room for him and arranging a schedule of pupils. He has pupils on all of the brass instruments with the exception of the French horn, and has been very successful. He has won the respect and love of every pupil that he has had.

### Less Fortunate With Wood-winds

In obtaining teachers for the wood-wind instruments we have not been as successful as in the two previously mentioned instances. During the past four years we have had five different men, all of them good clarinet and saxophone players, but of more roving dispositions than the string and brass teachers. One of these five played professionally practically every instrument in the catalog, but unfortunately we could keep him with us only a few months. Our present teacher has pupils on clarinet, saxophone, and flute, and is having the best success of any who have attempted the work thus far.

We have had no particular difficulty in finding pupils for most of the instruments, but strange to say our string section in the orchestra has been the weakest point. The only reason that we can see for this is that it takes much longer to develop good string players than it does brass. The much condemned saxophone player has been no trouble to us. For the greater part of four years we have had only two of these instruments, and it was not until late this year that we were able to get a quartet of saxophones together for the band. It has been difficult for us to get clarinet players in sufficient numbers, but by a constant search for possible material we now have six in the band and five more who will soon be ready to enter.

With the coming of the teachers for the

various instruments we began to face new possibilities and new problems. The orchestra began at once to grow into a real musical organization. In order that there might be someone who knew the technic of the instruments, or at least some of them, the writer took up the study of the clarinet and played with the orchestra. After a time two of the clarinet pupils were given seats. We now had violins, a viola, a cello, cornet, two clarinets, mellophone, trombone, tuba, and piano, and we knew that we had only begun. That year we gave our first real concert, and some of the townspeople began to "sit up and take notice."

### A WORD FROM THE AUTHOR

PERHAPS an explanation of the writer's position and experience may not be out of place. He is the principal of a junior high school in a town of less than fifteen hundred inhabitants. He is not a professional musician, and never took a music lesson until nearly thirty years of age. During the past three years the orchestra and band from the schools of his town have participated in the New England Contest at Boston with credit. The school orchestra now holds the State championship trophy. He does not wish to claim any of the success which these organizations have had for himself, but rather would have it given to the music supervisor, the instrumental teachers, the children of the community, and their parents.

### We Enter New England Contests

We had players in the band who were in the fourth grade and some who were seniors in the high school, and all of the way between these two extremes. When spring came we began to rehearse out-of-doors, and if there is anyone in town who cannot hum *Down Main Street* and many more of the Weidt marches, it is because he is either deaf or a newcomer. About this time we decided that we would enter both the orchestra and band in the New England Festival at Boston. The trip proved a wonderful experience for many of our youngsters who had never before been in the city. We had to leave before six in the morning and did not get back until the wee hours of the next morning, after having participated in the contest and attended the Pop concert.

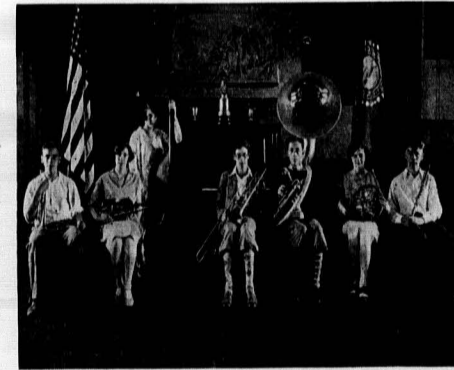
Both of our organizations won the second prize in Class D, the band also being awarded the prize for being the youngest entered in the contest. This feat did more to help our cause with the people of the community than anything that could have happened to us. It came as a complete surprise, and gave all of us courage to go ahead.

There is one episode in that first contest that will always remain vivid in the mind of the writer. It is given here so that even the most diffident may pluck up courage. The writer had never wielded the baton in public, and very little in private. He had not reached the point in the art of conducting where he knew what to do with his left hand, and was not certain that his right would perform the manoeuvres expected of it. He had thought that the music supervisor would conduct the band when it played in the contest. This she refused to do on the ground that it was his job. After a last plea to her for mercy as the band

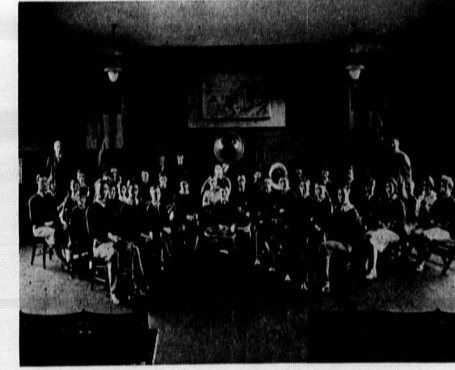
Continued on page 50



HAMPTON SCHOOL ORCHESTRA OF 1929  
From sixth grade through High



PLAYERS IN 1929 N. E. FESTIVAL ORCHESTRA  
First player on left, English horn



HAMPTON SCHOOL BAND OF 1929  
From fourth grade through High



Left to right: Capt. W. J. Stannard, leader; Capt. C. D. Alway, Commanding Officer; Thomas F. Darcy, second leader. Photographed on S. S. Leviathan.

# United States Army Band in Spain

By IRENE JUNO

Here is an interesting account of the United States Army Band's trip to Spain to represent this country musically at the Seville Exposition.

ON May 4, 1929, the American steamship *Leviathan* sailed away, carrying aboard the United States Army Band of ninety men which was starting on its trip to represent America at the Ibero-American Exposition, Seville, Spain. The Army Band, founded by General John J. Pershing and under the direction of Captain William J. Stannard, is the first governmental band to leave this country on such a trip by official designation of the United States Government. This organization was selected to be official musical ambassador on this occasion because it is the recognized exponent of Latin-American music in this country. The designation was accorded it by the Pan-American Union, official arbiter on this continent in such affairs.

### Official Appointment No Surprise

The news of the official appointment did not come as a surprise, for the United States Army Band had previously been selected for important occasions, such as the Lindbergh Home-Coming Celebration Parade, the Defense Day Parade, and the funeral procession of the late President Harding, as well as the President Coolidge Inaugural Parade. The Army Band had also led the Hoover-Curtis Inaugural Parade down historic Pennsylvania Avenue, and when, for the first time, President Hoover heard addressed to him the stirring strains of *Hail To the Chief*, it was as played by the United States Army Band in passing the Presidential reviewing stand.

For many months members of the band had been anticipating the trip to Spain. Days had been spent in assembling a repertoire of Latin-American music, and at the time of departure this numbered four hundred selections. Hours were spent in practice to perfect these pieces, while study of the Spanish language occupied no small part of waking hours. The majority of the boys in the band had seen active service overseas during the World War, and one can imagine with what anticipation they looked forward to a bright and happy Paris, which city they were to visit briefly, instead of that dark, frightened town in the grip of air raids, remembered by them. Mr. Darcy, second leader, was among the first to go over during the war, and was band leader in the First Division.

Perhaps the saddest, and quite possibly the only sad heart as the band left the barracks at Washington was that of its mascot, Banzo, who had adopted the organization some few years ago when he enlisted in the United States Army by the simple method of entering the barracks and refusing to leave. His preference for banjo music (or perhaps it was the banjo player) gave Banzo his name, so without fuss or feathers there was another name on roll call, and Banzo became the official mascot of the United States Army Band. Just a hound dog. Fifty pounds of black pelt and affectionate disposition, perched on four legs that carried him to band rehearsal every day. Why he couldn't be a part of all this unexpected excitement and preparation puzzled Banzo. Quarantine, hoof and mouth disease, and country regulations, were things that up to the present time had not entered Banzo's well-regulated army life, and he wondered why he couldn't frisk merrily along on this trip just as he had on many others, including that to the Sesqui-Centennial at Philadelphia. But like a soldier good and true, he bade the boys good-bye and sat down to gaze out over the lazy Potomac and wait until his friends returned from this mysterious journey that he was not allowed to undertake.

When the band arrived at the New York dock, spick and span in their new cadet grey

uniforms, they were accorded a most impressive reception. Two representatives of Mayor Jimmie Walker of New York opened the ceremonies; a representative of the Spanish Consul General at New York and President Lopez of the New York Spanish Chamber of Commerce were present, as were John Philip Sousa, the 16th Infantry Band from Governors Island, and representatives of the 13th Regiment of Brooklyn. Telegrams were received from prominent leaders throughout the country, including Dr. Damrosch and Mr. Goldman, wishing them God-speed and good luck on their journey. An unusual battery of cameras was present to preserve for posterity the picture of Captain Stannard conducting his men through *The Flower of Seville*, a march composed by John Philip Sousa for this tour and played for the first time as the band's farewell to American shores.

### Play On Trip Over

Practice was well kept up during the six-day trip across the Atlantic, as three concerts were given each day; one for the first-class passengers, one for those in the second cabin, and one for the tourists. All kinds of music were played at each concert, and at no time was a number repeated, except by request. Of course, the *Captain's Night* was the big event of the trip, and the Second Leader, Thomas F. Darcy, polished up his little dance baton and led the dance orchestra of fifteen governmental jazz hounds through a dance program that kept all feet on board stepping until the wee sma' hours. Just after the Captain's dinner, and before the dance, the entire band played an accompaniment for Rosa Ponselle as she sang the *Star Spangled Banner*. Ponselle was presented by Master of Ceremonies, James G. Shephard of New York, and this was the first time she had ever granted a request to sing en route. Captain Stannard paid tribute to the orchestra leader on the *Leviathan*, and mentioned many courtesies exchanged during the trip.

The band landed at Cherbourg, France, on May 10th, and after a six-hour run arrived in Paris where it stayed unofficially for twenty-four hours before proceeding to its ultimate destination. The first intimation received by the members that they had reached Spanish soil came, very appropriately, in musical form.

The accompanying photographs were furnished through the courtesy of Mr. Harry C. Bettoney who has the following to say concerning the Alderados Band, a picture of which appears in the lower left-hand corner of the opposite page.

"This photograph was taken in June, when the weather was quite warm. The caps and coats would indicate either that the men are used to hot weather, or personal comfort is not highly regarded. The instruments appear to be somewhat archaic; the basses, Bohemian style; trombones equipped with valves instead of slides; the clarinets, wood instead of metal. The bass drum, being very narrow, presumably would not emit a very heavy tone. The cymbals are also of smaller diameter than those to which we are accustomed. The placing of the instruments is entirely different to anything I have seen, and seems to indicate a lack of method, just as though they were scrambled. I have no doubt, however, that the result to the listener is satisfactory in spite of the seemingly 'pot pie' appearance."

As their train stopped at the little town of San Sebastian on the French-Spanish border, a Spanish military band, grouped on the platform outside the station, which was elaborately decorated with Spanish and American flags, struck up a medley of American military airs. These were exceptionally well played, according to Captain Stannard, and the men of our band smiled and bowed a surprised and pleased acknowledgment of this graceful welcome, their first experience of native courtesy in sunny Spain.

On May 12th they arrived at the capital of Spain in the golden sunshine of a Madrid Sunday. The scene at the station was resplendent with colorful garments, the impressive uniforms of the officials, and the attractive decorations displayed for this occasion. The band was officially greeted by Military Attaché, Major F. W. Manloy, and taken to the barracks of the Saboya Regiment, where it was quartered during its stay.

### The First Concert

The first concert on Spanish soil was given at noon the next day at Retiro Park, where forty thousand people were gathered to acclaim our representative musicians. The applause after the first number amounted to an ovation, and the entire band was forced to stand and bow for three minutes in acknowledgment of the tribute. Solos were played by Thomas F. Darcy, cornetist, and Eugene Hostetter, saxophonist. *The Flower of Seville* was played at this concert in compliment to its composer, recognized as an eminent band leader and known as the "March King" the world over. The composition was warmly received. Band leaders of renown from all over Spain were present, and, at their request, copies of this march were given to each by Captain Stannard. So enthusiastic was the crowd over the United States Army Band that it took almost an hour for the men to get out of the Park due to the congratulations showered upon them by representatives of official and civilian Madrid.

Captain Stannard, Mr. Darcy, and ten of the most prominent band leaders of Spain, were then invited to a luncheon by Maestro Vega, leader of the King's Royal Guard Band of Spain. The luncheon was given at the Belles Arts Club, generally conceded to be one of the most beautiful buildings in the world. The membership of this club is limited to recognized artists, musicians, and people of the literary world. In addition to spacious clubrooms and magnificent grounds, it has a theatre, a ballroom, and priceless works of art.

After this luncheon, a return was made to *cuartel*, and at five o'clock the band played a concert in honor of the Commanding Officer and his staff. Present at this concert were American Ambassador John Hammond and Mrs. Hammond, Military Attaché, F. W. Manloy and Mrs. Manloy, and other leading officials.

On its second day in Madrid, the band was invited by Señor Vega to attend a concert at the King's Palace, given by the Royal Band under his direction. Maestro Vega's Band numbers sixty-five men, and plays only for the King. It is noted for its sweetness and purity of tone, and there is an appreciable absence of harshness in all its playing. Señor Vega's delicate interpretations were thoroughly enjoyed by the American musicians, and his use of string instruments in the band was an innovation that received favorable comment.



A member of the band marketing for mess in Seville.

There are no trumpets in the King's Band, but the balance of instrumentation is about the same as that of ours. The ensemble is exceptionally well balanced. *The Star Spangled Banner* was played in compliment to our band, and, following this, Señor Vega's arrangement of the *Royal March of Spain*. A score of this number was presented Captain Stannard, and the march was used by him during the balance of the trip. Every time it was played, praises for the beauty of the arrangement were heard.

Tuesday, May 14th, was the day that the entire band, groomed beyond reproach, clicked to attention, and with their band instruments

shining to the nth degree and determination to make this event outstanding written on each and every face of the ninety military musicians, marched away in fulfillment of the King of Spain's command for them to appear in a concert at the Royal Palace.

There they played in a room adjoining the magnificent Royal Dining Room and gave a two-hour program of classics and new world music for the King and Queen of Spain, the Royal Family, Ambassador John Hammond and Mrs. Hammond, and Military Attaché, Major F. W. Manloy and Mrs. Manloy. Their first number was the *Spanish Legion Hymn*, which greatly interested the King, as it had been composed at his suggestion. Every number by the band was well applauded, and the King requested the name of each selection.

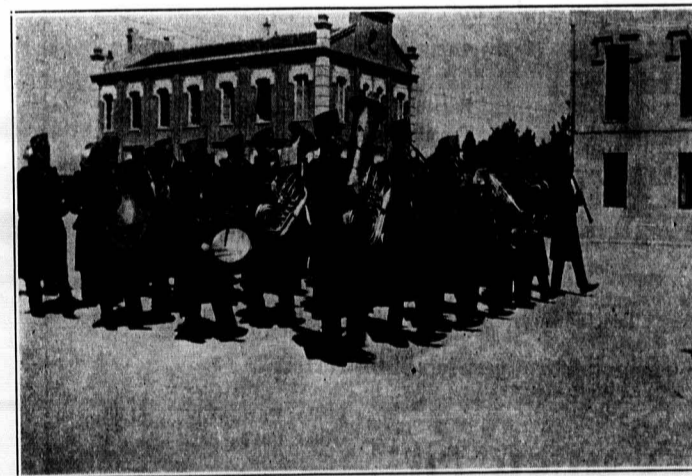
At the conclusion of the concert, King Alfonso graciously commanded Captain Stannard to present the soloists, Mr. Thomas Darcy, cornetist, Mr. Eugene Hostetter, saxophonist, and Mr. George Young, xylophonist. He paid them high tribute and said that the work of each was outstanding. In complimenting Captain Stannard, he said that the United States Army Band was the best Military Band he had ever heard. The King is keenly interested in music, and took much interest in the instrumentation of our band, especially noting the tone of the metal clarinets. The Queen and the Royal Children later came into the room, and manifested much interest in the individual members. A buffet supper was then served the band at the Palace.

### At Seville

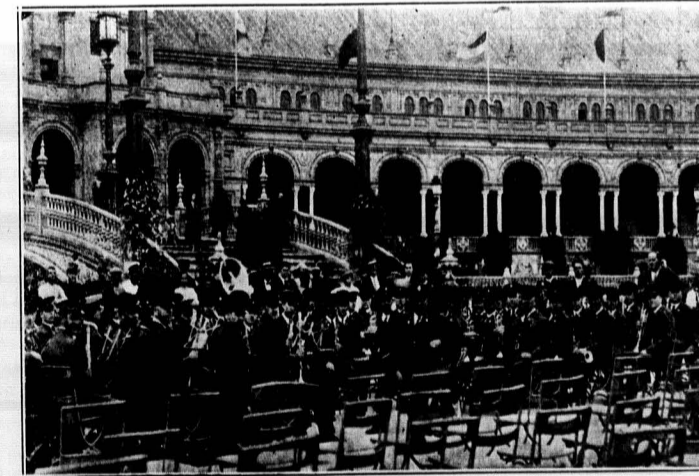
Speeding from central to southern Spain, the band reached Seville, chief city of the Province of Andalusia, where it was quartered at *Cuartel Engineerio*. Here it remained three weeks, playing two or three concerts a day, most of these made up of Latin-American or, as Captain Stannard calls it, "New World" music. The band was a feature at the Plaza de España and the Plaza Americano, as well as at the American Exposition Grounds. It also appeared in the city of Seville, playing several concerts at San Fernando Park. After the first concert a dinner was tendered the entire organization by the mayor, the military governor, and the civil governor.

As a special American feature, Captain Stannard arranged and played a *Salute to the Flags* at the International Palace of Fine Arts on the grounds of the Seville Exposition. This consisted of playing in alphabetical order the national airs of twenty-one countries represented

Continued on page 51



Alderados Band—the King's Band of Madrid—playing for the members of the U. S. Army Band.



The Army Band playing at the Plaza de España, Seville Exposition. First concert in Seville.

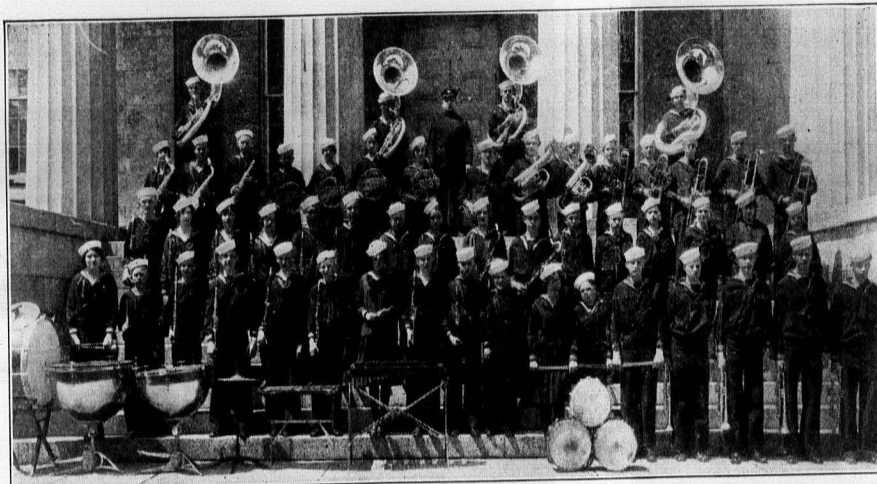
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Hartley, Iowa, School Band, State Winners 1925.

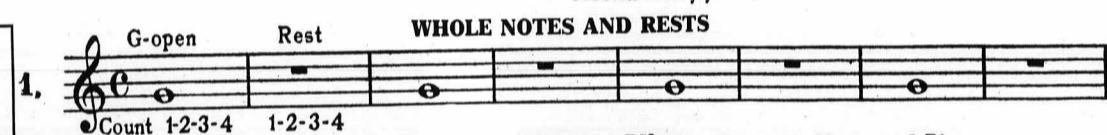
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**Lesson Fifteen.** A concert waltz, illustrates the note combinations to be found in such music. By comparing this line of music with the first line of lesson 2, printed above, it will be seen how gradually the course progresses from the first to the last lesson.

First Line of Fifteenth Lesson



**Lesson Sixteen.** Seven Major Scales for Unison Practice

**Last Page.** A programme Suggested for First Concert.

### INSTRUMENTATION

..... Bb Cornets-Trumpets (Conductor)	..... Bassoon	..... Alto Saxophone	..... Baritone T. C.	..... Bb Bass T. C.
..... Db Piccolo	..... Bb Clarinets	..... Tenor Saxophone	..... Trombone T. C.	..... Eb Bass
..... Eb Clarinet	..... Alto Clarinet	..... Baritone Saxophone	..... Trombone B. C.	..... B Bb Bass
..... Oboe & C Saxophone	..... Bass Clarinet	..... Altos-Horns	..... Baritone B. C.	..... Drums
	..... Soprano Saxophone	..... C Flute		
..... Trombone B. C.	..... Viola	..... String Bass	..... Flute in C	
..... Violins	..... Cello	..... Horns in F	..... Piano Acc.	

Mr. Gustave Saenger in The Metronome, in part, says: "The two essentials of the elementary and high school band are a good method of instruction. This is a large order. It has been most adequately filled, however, by the 'Foundation to Band Playing' by Fred O. Griffen."

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# A Cornet Playing Pilgrim's Progress

Number Eighteen

HERBERT L. CLARKE

Mr. Clarke this month tells of a band contest in which, as a young player, he took part; of the mental agony experienced when he thought he had lost the prize for solo playing, and his corresponding joy upon learning that he had unbelievably come off victor.

**A**FTER our week's engagement with the Knights Templar Commanders at the Triennial Conclave held in St. Louis, Missouri, we returned home to Indianapolis and commenced drilling in good shape for the big State Contest that was to be held in Evansville, Indiana. We went into rehearsal every day until each member of the "When Band" could play his part in the three selected numbers from memory. Also we devoted more attention to the matter of teamwork, each man "feeling" the others, so to speak—something, of course, essential to good band work, or in fact to any sort of work where more than one player is involved.

## The Contest at Evansville

On October 10th, 1886, we left Indianapolis early in the morning and arrived at Evansville in time for the introductory parade in which all the competing bands took part. The following day began with the contest, with every band from all over the State each playing three selections. There were competent judges placed in a tent out of sight, as was customary, and the bandmasters drew lots for the order in which their organizations were to play. When our turn came, although we were quite excited as was to be expected, still we were confident and played our numbers better than at rehearsals, with the result that we were awarded First Prize.

Then, in the afternoon, came the cornet contest, and my application having been duly sent in, I was chosen to play first. The fact that we had won First Prize in the band contest of the morning gave me more confidence and courage than usual, and then, too, the boys in our band "rooted" strongly for me, which added to my courage. The solo I had chosen was *The Whirlwind Polka*, by Levy, the same that I had played in Canada the previous year at the time I won the cup. After finishing the long cadenza at the beginning of the piece, I was somewhat in a trance, although not nearly so nervous as on the previous occasion when I had played the number. My technic had improved, and I was not any longer the least bit afraid of the high notes. The tip I had received from Will Manson concerning "brilliance" also had its effect. Nevertheless, I was glad when it was all over. Although the boys complimented me upon my efforts, I realized that my playing was far from being satisfactory to myself, and I felt that I could do much better if only given another chance. I had not played nearly as well as I would have been able to play had I been in my room all alone.

After my solo, I left the bandstand and walked to the rear of the great audience in order that I might listen to the other contestants. The next soloist in line to play then stood up. I think

his choice was *The Lizzie Polka*, by John Hartman, and there is no question but that he played well. I knew every note of the solo, and I had to admit that his style was splendid; quite brilliant, as should be that of a virtuoso. I felt that he surely must win the prize. This thought affected me to such an extent that I did not wait to hear the finish of his selection, but went some distance off into the woods (the fair grounds where we played were on the outskirts of the city), feeling the most disconsolate boy in the world. I knew our band boys were set on my carrying away the prize, and should I lose it I never could face them again. From the way the other fellow played, at any rate as far as I had listened, I knew that his performance was far superior to mine.

I must have been out there fully an hour, meditating on how I could get back to Indianapolis all alone, feeling discouraged, broken-hearted, when one of our boys found me after looking everywhere, and told me to hurry back to the bandstand as the judges were waiting to present me with the First Prize! Imagine my surprise (and secret delight) upon hearing this good news, although I felt sorry for the other fellow who really had played well. A few moments ago I had been contemplating suicide in its less painful forms. I could not understand my good fortune. I cannot remember the name of the player who lost to me and I have never heard of him since—I believe he came from Brazil, Indiana. I was told later that although he began his solo in a fine manner, playing well throughout until nearing the end, he eventually caved in and made a bad finish.

## Overwhelmed by Applause

On reaching the bandstand I was greeted with a degree of applause which almost staggered me—I had to be led up to the judges. One of these made a nice speech, complimenting me on my playing and stating that I had won First Prize. Turning around, he introduced me to dear old Henry Distin, the celebrated instrument maker who, coming forward and shaking me by the hand, then presented me with the award, a baby cornet, one of his own make—the smallest B $\flat$  cornet ever made, measuring only six and one-half inches long and five inches high, with an oval bell, and gold-plated and elaborately engraved. Mr. Distin enthused over my playing as being remarkable for a boy, and asked me to play some suitable song on the small instrument. Again completely staggered and unable to open my mouth in response, I took the cornet and endeavored to play on it. I was astonished at the power possessed by the miniature instrument; it made a hit with everyone, both audience and bandsmen. It was the only one of its kind that Henry Distin ever made, and I still have it by me, a carefully cherished possession.

The big contest being over, all the boys gathered around me, making a lot of fuss over my success, and I was really proud that our band had taken both First Prizes in the 1886 competition. We left for home the next morning, and upon reaching Indianapolis marched all the way from the depot to the bandroom as winners of the State Championship, being cheered all along the streets by the people, who took a great interest in our success. Our popularity in town increased after the reputation we had made at Evansville, with the result that some concerts given by us netted a good sum of money.

## Only School Band Contests Now

What a pity there are now no such band competitions in the country. We do have, however, the annual band contests for school bands—first the State, then, by the winners of these, the National Contest. These affairs, part of the splendid movement of instrumental music in the schools, instill ambition into the student. This is true of all contests; the trying out of the competency of the different bands creates more ambition for all who take up wind instruments for a pastime, there being something to work for more than a weekly concert paid for by subscriptions. That is why I say it is a pity that band competitions in the general field are no more, at least in America.

Being away from my parents was causing me many an hour of loneliness, and I began to wish for all the comforts of home and a motherly caress. My father and mother were writing encouragingly of what my prospects might be if I should come to Rochester, N. Y. (where they were living), and take up some sensible occupation. They were still against my following music as a profession. Of course, I had tried business once before and had made a failure of it for the reason that I, myself, was not interested. Now that I was improving in my music I had hoped that they might be satisfied with my success. But mother wanted me home, I imagine, and, secretly, I wanted her. However, I contented myself with my daily practice and began to study music properly—from a theoretical standpoint—so as to be a good musician as well as a good player.

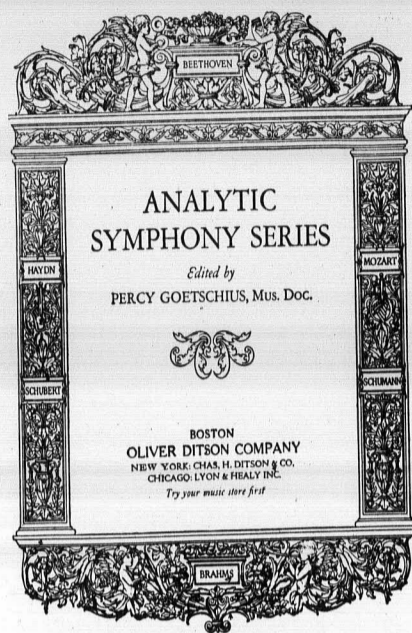
Every person who plays a musical instrument for professional remuneration should understand first of all the rudiments of music, then study Harmony, Composition, and Instrumentation, so as to be able to arrange music for both band and orchestra besides composing now and then. These things all help in the end to the making of a fair living in case something should happen that would make it impossible for one to play. The study of music is interesting if started properly; even an hour a day will work wonders and possibly provide protection for one's old age.

(TO BE CONTINUED)

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## Where Do We Go From Here?

IT IS quite possible that all the readers of this magazine, to say nothing of the more limited circle of the readers of this column, are good and sick of all mention of Vitaphone, Movietone, Photophone, Audions, amplification, distortion, synchronization, and everything else remotely connected with sound movies. Certainly enough printer's ink has been spilled on the subject to run Niagara a pretty contest, with the Victoria Falls thrown in. With new developments every week, to say nothing of from one day to the next, this was scarcely to be avoided.

Nevertheless, I purport to brave the storm, and Ajax-like do a little more lightning-defying, with the hazy idea of taking account of stock, ascertaining whither we are drifting, and what are them thar rocks ahead? For there's no doubt that we are drifting. The great majority of organists have fallen into more or less the enervated condition of the traditional bird charmed by the traditional snake, and are lazily floating along on these sound waves now current in our midst, rousing just enough to pick out a record for an exit, or an interlude now and then.

### From My Lean-Flanked Mail Bag

I am inspired to this serious, nay, fanatical task of tilting at windmills, by the receipt of a letter from a brother in the Southwest, gently chiding me for having written the last three issues apparently in a state of vinously induced exhilaration. I'm sorry I mislaid the letter. I'd like to reprint it in full as showing that in some spots the brother's sense of humor and balance wheels are still co-ordinating. I received one letter recently from an organist upon whom, in the full bloom of rising popularity and salary, the blight of sound had fallen and eaten its cantankerous acid into his ambitions and pocketbook. The letter was so bitter that if I had stuck a chunk of alum in my mouth after reading it, I would have thought it a lump of sugar. Honestly!

Anyway, this letter from the Southwestern brother, whom I am sorry not to be able to identify more closely, said in substance that for some time he had been rejoicing over the fact that I had gradually sloughed off a certain pedantry with which originally I was encumbered, but now, how come and odds bodkins, no sooner had I conquered that phase than here I was apparently in the grip of a first-class case of heebie-jeebes. And how about getting a grip on myself and coming to the rescue of the perplexed brethren with a few words of sage council? So here I am, all full of good intentions, like you know what.

In a calm and judicial manner, holding no brief for any rank, caste, or party, I purport to look back and forward, and survey the entire "siehiation" from both ends and the middle without fear or favor. I have, it is true, a sneaking fondness for talking pictures, but I trust that this is balanced by a proper feeling of exasperation for the turmoil into which they have thrown theatre musicians. At any rate, my opinion or your opinion as to the artistic or entertainment value of sound pictures versus silent pictures need not be considered. I'll come back to that later, but first we're going to look at facts and data that can be labelled



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Conducted by  
L. G. del CASTILLO  
Installment No. 64

and put in their proper compartments without fear of their doing any Pandora's Box hocus pocus.

We will now make a gigantic leap back to the beginnings of the industry, a leap taking us literally to a period before the birth of some of the more youthful established movie organists of today. The movies of that day got under way quietly and without any commotion, and yet they aroused the public's interest, steadily and surely. It required no exceptional imagination to see their possibilities. Their steady growth, and their appeal to the imagination, took place in the face of great technical imperfection and small financial resources. The pictures flickered, broke, jumped, and performed other gyrations and pyrotechnics not on the program. Artistically, and from a narrative standpoint, they were inferior to the average penny dreadful.

I submit for your consideration the fact that in their crude state, and lacking the huge financial backing that is today behind the talkies, they nevertheless forged steadily ahead as soon as they emerged from the experimental stage to the point where they were commercially practicable. We will now lightly pole vault over a few decades, and approach the queer phenomenon of the year 1926.

### Dumb Eggs, All!

In that year, Warner Brothers hooked up with the new invention coming to light under the trade name, Vitaphone, and thought they had something. With a goodly amount of ballyhoo, they uncovered it in the form of a musical accompaniment to John Barrymore's *Don Juan*, by the New York Philharmonic Orchestra under the direction of Henry Hadley, and a series of Vitaphone shorts, featuring various singers and specialty artists.

These presentations were reasonably successful, and the comment was, in the main, favorable. Then why was it a flash in the pan? Why did the Warners start sinking money into it until they were pretty nearly down to their last nickel, without putting it over? Why was it a dud? I'm not telling you, I'm asking you. I'd like to know. As I look back three years to those showings, I am amazed at my own lack of perspicacity along with that of the rest of the professionals. No one was alarmed or even interested. Here was an excellent orchestra doing a magnificent job accompanying the picture, and there were voices emanating from the lips of artists on the screen, and nobody woke up.

All I can do is guess. I can guess that the silent movies had built up to their exalted

position with such a mighty momentum that it seemed fantastic that they could be threatened. I can guess that the canned musical accompaniment meant as little to the average listener as it has meant ever since, and in truth would never have supplanted house music if that was all the sound film had to offer. I can guess that with no narrative interest building up the singing or talking shorts, the imagination remained unstirred to its possibilities. But with my guesses exhausted, the fact remains that we were all dumb eggs.

In point of fact, this lack of popular interest drifted along for a good two years. At the end of that time, by a lucky break, the details of which need not be recounted here, Warner Brothers secured Al Jolson to make *The Jazz Singer*. And Jolson, with his customary irresistibility, made not only *The Jazz Singer*, but the talkies to boot. The spectacular records made by that one picture account for the bedlam let loose in the industry ever since that time. Producers started falling all over themselves to get in line.

### The Whirligig of Sound

From that moment the movies have been in the position of the man holding the bull by the tail. They had taken on an unpredictable force that they could neither control nor let go of. The business heads of the movies have never been ruled by Ben Franklin's or John D. Rockefeller's conservative financial maxims. When they plunge, they plunge with both feet. In this case they did a nose dive, hook, line and sinker, if I may be permitted to mix my metaphors. They have gone at this task of creating a new art overnight, with a financial punch representing the combined strengths of the electric and movie industries.

Naturally, mistakes have been plentiful. Mistakes are always plentiful in Hollywood. It is a tribute to the natural health of the industry that it survives and prospers in spite of them. Nevertheless, no dispassionate observer can deny that practically every month has seen improvement in the technic of the talkies. I doubt if it is any exaggeration to say that the talkies have progressed as much in one year as the silent pictures did in their first five. And yet it is obvious that they have so far failed to realize their possibilities to any great degree.

Moving by fads and by imitation, as an art form they have, so far, proceeded along the lines of least resistance. In other words, they have specialized most in aping the stage. Almost the majority of the first season's successful talking pictures were bodily transferences of plays or musical comedies. Only more recently have the talkies begun to think for themselves, and to free themselves from the limitations of stage drama, in which freedom lies their obvious superiority. And in so doing, it is perhaps significant that they complete the cycle back to Shakespeare and the Elizabethan drama, which was free from the encumbrances and limitations of attempts at realistic stage settings and trappings.

Actually they go further, because they are, or can be, also free from the limitations of time and space. The same machine that pro-

Continued on page 15



# Every Clarinetist who reads this ad is a friend of ours

Funny creatures, we! Victims of habit. Sentimental about old familiar things. Ever suspicious of the new.

A new boy at the corner news stand—and the day is ruined. If our regular barber is busy, we wait. The old shoes, and the old hat—how we hate to throw them away. A strange face at the cigar store; a different cop on the beat; no matter how good the new things, they are still “strangers to me.”

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jects the close-up of the heroine's eyes can in the next instant show you a landscape filled with an army of people. To put it in a different way, the same picture that is giving you the dialogue of drawing room comedy can at any point become purely pictorial and epic in its proportions.

To suppose that it will actually achieve new heights, rivalling and combining the best heritage of our dramatic and narrative literature, is unwarranted optimism. The record of the silent screen furnishes us with no such hope. Yet it would be doing pictures an injustice to refrain from pointing out that picture standards rest to some extent on audiences.

Whether justified or not, Hollywood standards of production are deliberately and purposely lowered to what the impresarios believe to be stuff keyed to popular taste. This point of view is carried to the absurd state whereby any picture that clicks, immediately sets the pace for its successors. Thus *The Big Parade* inevitably results in a dozen little parades, and a successful crook picture breeds enough like it to populate every cell in Sing Sing.

This gullibility in the matter of being swayed by the sensation of the moment has never been so strikingly displayed as in the sound movie epidemic. Nursing a melancholy conviction that their che-ild was in an utter slump, the

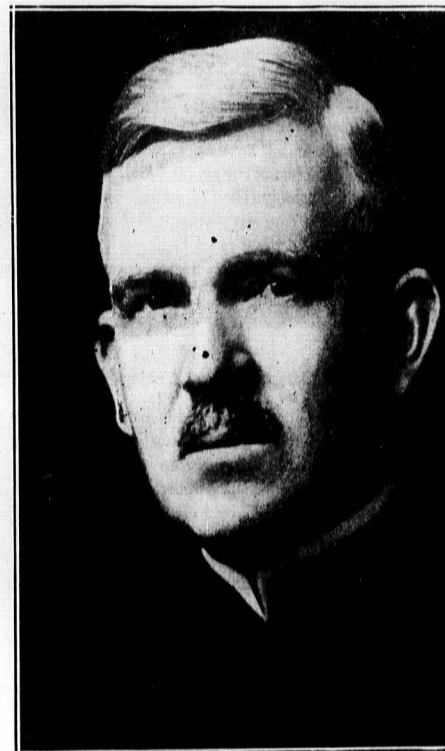
extraordinary success of *The Jazz Singer* brought all the movie magnates simultaneously to their feet with loud huzzahs. With characteristic ebullency they sprang forward as one man to ride this new and resplendent nag at full gallop, and their old pal, the silent movie, became the unpopular step-child to be abandoned as soon as possible.

But, at the present writing, it appears that the step-child is going to have a little something to say about that. It becomes apparent that if you adopt a child of luxury, it is going to demand a free, high, and wide-open purse. This has become such an agonizing fact to exhibitors

*Continued on page 50*

## A Tribute to the Late Patrick Conway

By GERTRUDE EVANS



PATRICK CONWAY  
1867-1929

PATRICK CONWAY, another great musician and leader, has passed on, leaving the world richer and poorer in passing; richer because of the heights he attained, the ideals he made practical, the inspiration of his simplicity and greatness, his modesty in success, and because he has given to the world a name epitomizing the artistry of band music; poorer because his own distinguished and magnetic personality is now but a memory, and a high place in the musical profession is vacant.

This is the third great American conductor of Irish lineage to pass out of this life leaving a rich legacy of inspiration to all students, and particularly band students: Patrick Gilmore, the illustrious leader, who was responsible for bringing Jenny Lind to this country; Victor Herbert, whose compositions were ever a featured number on the programs of his warm friend and admirer, Patrick Conway; and now Conway, himself, of whom it has been said by many that he had inherited Gilmore's skill as a bandmaster. These have passed on after bringing honor to themselves, their country, and their profession.

The life of Patrick Conway has been rich in triumphs; triumphs of which he, himself, was the least conscious. His musical existence began as a student in the Ithaca Conservatory of Music, and at his death he was the beloved head of one of the most flourishing and successful of the six affiliated schools now comprising the Ithaca Conservatory and Affiliated Schools, namely, the Conway Band Schools.

His public career began in January, 1895, when at the instance of Ebenezer Treman, a prominent Ithacan, Mr. Conway organized and trained the old Ithaca Band, which soon became a far-famed organization, known to hundreds who had never before heard the name of the little city from which it came. Dating from this time and until his death, the life of Patrick Conway was devoted to the American Military and Concert Band. Thousands have fallen under the spell of his baton, and it would be impossible to number the young men who have turned to a musical career after finding a master teacher and loyal friend in Patrick Conway. He was not only a sterling musician and inimitable leader, but he had that faculty of inspiring his students with his own musical ideals. His men loved him.

Born in Troy, New York, on the fourth of July, 1867, Mr. Conway received his formal education at the Homer Academy and the Ithaca Conservatory. At an early age he became an accomplished cornetist. When still a young man he became leader of the Cortland Band and, the Ithaca Band. Still later, he was engaged as Instructor of the Cornell Cadet Band of Cornell University, and held this position for thirteen years.

In 1908 he organized the new Ithaca Band, which later became known as the Conway Band. This organization comprised a group of exceptionally fine musicians, including the late Frank Seltzer, Ernest Williams, John Dolan, Ernest Pechin, Messrs. Short and Rarug, Leo Zimmerman, Gardelle Simons, Charlie Randall, Al Clark, John Peretto, Pedro Lozano, August Helleberg, John Helleberg, W. Vanderberg, William Adams, Eugene DeVaux, Joseph La Monaca, Fred Essex, Ray Ellis, Sam Evanston, Jack Hickey, Walter Collins, Walter Schaffer, Angel Delgado, H. Benne Henton, George Allen, Martin Conway, Joseph DeLuca, Dick Lindenhart, Rocco, Sperandi, Jos. Horner, Eddie Berv, Gus Meyer, Henry Meyer, Augustus Schwah, Max Sebecki, Edward Raho, Ben Perdeniŕsky, Earl Maas, C. Schimmers, Gus Stengler, John Pfaff, Jack Richardson, John Crozier, Adam Scherer, Gus Gruener, Hollie Wilder,

Richard Kruger, William Bell, Luke Delnegro, John Pierce, Billy Phonekucken ("Billy Bassoon"), and Maurice Falcone.

This group was in demand for engagements all over the country, and played in practically every music and amusement center in the United States. Their engagements included among others, twelve seasons at Willow Grove Park, Philadelphia, and the Steel Pier, Atlantic City; the San Francisco Exposition in 1915; the Buffalo Exposition and the Sesqui-Centennial at Philadelphia; engagements and re-engagements at the following State Fairs and Expositions: Des Moines, Iowa; Lincoln, Nebr.; St. Joseph, Mo.; Minneapolis and St. Paul, Minn.; Dallas, Texas; Toronto, Canada; Waco, Texas; Kansas City, Kansas; Syracuse, N. Y.; Charlotte, N. C.; Detroit, Mich.; Portland, Oregon; Salt Lake City, Utah; River View Park, Chicago; and Electric Park, Kansas City. The Conway Band under the direction of their renowned leader has also made a number of Victor Records, and during the past two years has broadcast from WEAF, in the General Motors hour.

During the world war Patrick Conway served as Band Instructor at Camp MacArthur, Texas, and received the rank of Commander Captain in the Aviation Section of the United States Army. In 1922, he affiliated with the Ithaca Conservatory of Music and founded the Conway Band School as a part of that institution. It was perhaps through his school work that his influence will now be most

keenly felt throughout the country. It had ever been his pride to place each of his graduates in an excellent position, and the impress of the high ideals in musicianship and character instilled into these by their Master, is being felt wherever one of his students is located. The morale of this school was unparalleled. His slightest wish was law with his men.

Each year, beginning with the organization of the school, Mr. Conway gave a series of concerts with his student Concert Band in the Conservatory Little Theatre, of Ithaca, N. Y., and in nearby towns. Thousands who have had the privilege of attending these concerts will long remember the striking figure of this distinguished leader as he stood with loving pride before the boys he had trained, and led them in the almost perfect rendition of such compositions as the Liszt Hungarian rhapsodies, Tchaikovsky's *Fifth Symphony*, the Beethoven symphonies, and Mozart overtures, as well as popular operas and marches. No one knew better than he how to "give the public what they wanted" and yet make them want only the best. Band men of wide experience who have played under Patrick Conway are unanimous in declaring him to have been one of the easiest of conductors to follow. This may account for the marvelous effects he was able to get from his student band. Another typical Conway feature was the character of his accompaniments. All who have ever appeared with him as soloists, including such noted artists as Lucy Marsh, Rosa Raisa, Reinald Werrenrath, and others, have expressed their enjoyment of the perfect accompaniments played under his leadership.

The *Ithaca Journal News* in an editorial entitled "Patrick Conway" closes with the following tribute to this noted man: "It is no small thing to have gladdened the hearts of the people, to have lifted them repeatedly above the mundane and the trivial, made them forget the heat of the working day in the exaltation of good music. This was Patrick Conway's contribution to his time, and for it he has earned the heartfelt gratitude of more than one generation. His own tradition of uncompromising musicianship, his belief in offering the best to popular audiences, will be carried on by those who have learned from him."

George C. Williams, president of the Ithaca Conservatory and Affiliated Schools, and a lifelong friend of Mr. Conway, makes the following statement:

"It is indeed hard to believe that one, but a few days ago, so strong and vigorous as was Mr. Conway, has now passed away. He possessed a rare personality. Just to meet him was to love him. As a result he has a great host of friends scattered throughout the breadth of this country. Mr. Conway likewise had the ability of drawing to himself a few chosen friends to whom he became as a brother. Never have I known anyone with a deeper and truer spirit of friendship; and to me the loss comes with stunning force."

"Mr. Conway possessed a most exceptional ability as a band director. In a most quiet and dignified way, he seemed to inspire each player sitting under his baton with his own beautiful and artistic musical concepts and interpretations. As a result, his concert programs brought joy and inspiration to thousands. His passing is a tremendous loss to this city and community. The boys of his school all but worshipped him, and to find someone to 'carry on' in his place will be a most difficult undertaking."

Truly a great man can never die; his influence will go on forever. His life will inspire students and musicians to a greater honesty, modesty, and a deeper reverence for true music. Such a man was Patrick Conway.

## You Can Take It or Leave It

Intimate Glimpses of the Unknown Great

WE RAN into the town of Dutch Neck, N. J., by accident, rather than design. Too late, we realized that escape was impossible and that we should have to discharge our debt to humanity by interviewing the illustrious Dutch Neck, Elmer C. Teebagy, in spite of the fact that we have a decided antipathy towards anyone named Elmer. There was little need to ask where dwelt the leading resident of Dutch Neck, for already scores of native Dutch Neckers had come from the lee of a sun-tan gasoline pump, waving green branches as signs of friendship, and making motions that could only be interpreted as having no particular meaning.

"I take it," said the leader of the party, in broken English, "that you are desirous of having speech with our celebrated fellow-citizen, Elmer C. Teebagy, Esquire."

"Yeh," we answered, using the simple and homely phrases in English for *Foreigners*, "we've got the yen to see this here guy Teebagy. Where is he at?"

And at length we were conducted to Mr. Teebagy's palatial residence, a novel enough demense utilizing a discarded piano box and an old water tank in a clever enough manner. Word had already preceded us that the visitors were waiting on Mr. Teebagy, and he had put an extra quart of gasoline on the fire in honor of our coming. Mr. Teebagy met us at the door, through which he was hurried by the explosion. The very unexpectedness of the greeting left us breathless. We were quite carried away with it. "You are the great Elmer C. Teebagy?" we asked.

"The same," he replied, "and the C stands for Cassivelanus. But I am not surprised to see you. In fact, I do not know what has retarded the rush of the curious to the birthplace of the great Elmer C. Teebagy, except it is that the misguided public is unaware of the existence of the said Elmer C. Teebagy."

"It ain't right," Mr. Teebagy went on to say. "When a man has perfected a new technic for playing the musical saw, why shouldn't the people come and beat a mousetrap to his path, as the fellow says. I must confess, however, that I never could see much use of a mousetrap when one can get a cat so easily."

"I began to play the musical saw when I was filing and setting saws for the Womelsdorf, Pa., Steam Pretzel Foundry. This may cause you some surprise, but the number of saws used in a large pretzel foundry, where they are employed to saw the rough pretzel out of sheets of dough, is enormous. The older foundries, however, still use the antiquated method of rolling the dough into thin sticks which the baker "throws" into the traditional shape. But in Womelsdorf we did nothing of the such which. The dough was first rolled out flat on the cement paving of the yard by a steam roller, and later sawed into the proper shapes."

"At that time the Womelsdorf Musical Saw Band was playing a series of important concerts at the Fire House. Josiah Crouthamel, the leader, had arranged many light and classical numbers for the band, in which I played bass saw, which was a six foot rip saw played with a double bass bow. But Crouthamel was in despair. He had been requested to have the band play *The Stars and Stripes Forever*, and he was at a loss to know what to use to play the piccolo part. I had a reputation for knowing everything, and then some; so he asked me.

"After much thought I solved the difficulty. I used a hand saw moving at a very high speed. So far all was plain sailing, but after several trials, which incidentally ruined four of Crouthamel's violin bows, including a genuine Vuillaume thinly disguised Sears-Roebuck, I discarded the idea of using a bow.

"I found that by using different materials the proper notes were struck without either changing the speed of the saw or the tension of the blade. White pine, for instance, gave middle C, while ebony yielded C in alt. For notes yet higher I employed ivory. All told, the piccolo part to the *Stars and Stripes Forever* used nearly fifteen hundred different small pieces of material.

"But on the night of the performance an incident occurred that insured my immediate success.

"As we approached the end of the number I remembered that the last note required a piece of ivory of a certain density. To my infinite horror I found that I had neglected to order that particular bit of material from the local abattoir. For a moment stark failure stared me in the face, and then, shuddering slightly, it turned away.

"For the final note, amid the universal applause of a large and enthusiastic audience, I held my thumb against the blade of the band saw, thus making the proper note. The thumb, as you see, was stuck back again with a wire nail.

"Since then my success has been as rapid as it is mer-

By ALFRED SPRISLER

### Personalities Plus

Observe him well, my Zylanthropos, as he directs. The pulsing symphony of this own modern life, This tonal poem of our hectic, seething days. Garbed fittingly in sombre dress he stands And with subtle gestures rife with meaning Eloquently sets the tempo, and calls upon Each one for an accelerando or diminuendo. And to his lordly nod new figures enter. To make up the rapid pattern; at his beck From divers horns come answering notes! Thus he interprets the tenor of the day. So governs he the rumbling bass, and chides The voice presumptuous speaking out of turn. The symphony ascends to frenzied heights And then becomes quiescent, all at his command!

Who is this great director? And of what band Is he the mentor, guide, and presiding genius?

His name is William Vopper, of the Foot Traffic Squad, directing traffic at a busy intersection.

My self-instructor for the musical band saw has had a phenomenal sale, and I have appeared in concert many times with the greatest of applause. And you may say that I, Elmer C. Teebagy (the C standing for Cassivelanus), predict that the coming symphony orchestra will contain one of my musical band saws."

And contemplating this new horror about to befall helpless posterity, we quitted the place forever.

### Men and Methods

THE air mail has just dropped down our chimney, in company with our new grand piano, four dozen eggs, and a life size statue of Paul Whiteman in plaster of Paris, a copy of Lycurgus Gurley's latest contribution to what the up-to-date musician should avoid in musicology. And as we turned the pages of Mr. Gurley's latest opus *How I Solved the Repertoire Question* we were suffused with admiration at the sagacity and acumen of the gifted impresario of the now famous *Gurley Revue*, first produced in that Athens of American learning, Stumpy Point, Dare County, N. C.

"Every concert performer," says Mr. Gurley, definitely, "has had difficulty in memorizing a repertoire large enough to be used for all the engagements forthcoming in a season. The mistake into which many performers are led is that they prepare huge lists of selections for presentation, thus overtaxing the memory and wasting time that might perhaps be used in training for the quoit contest at the county fair."

True enough; and the talented author then goes on to explain how to get along with a small repertoire. The young lady next door says that, what with dieting and these exercising machines she thinks that most people will soon have small repertoires anyway, and for that reason she considers Lycurgus Gurley's book rather unnecessary. But these are matters for Scotland Yard rather than the district constable.

A performer, Mr. Gurley thinks, should select one selection, preferably in the key of C, because it can be easily remembered as having neither flats nor sharps. Yet it seems that the writer's pains are taken to no important purpose, for the difficulty appears nil when one sees the number of apartment houses and bridge players on all sides.

But having selected this selection, and Mr. Gurley gives very definite rules for recognizing numbers written in the key of C, the book goes on to show how this one selection can be played at any type of engagement, and as many times as it is needed. It devolves on the simple matters of change in tempo and transposition, which may be purchased at your neighborhood drug store at a nominal sum. As to playing the one selection, transposed into all tonalities, to fill a recital program, Mr. Gurley suggests that often it is not necessary, since the audience is no more eager to hear more, than the soloist is to play more.

Mr. Gurley's life story will shortly appear on this page, telling of the joys and sorrows of a toggler's existence.

### Latest Developments

IT WAS in the fall of 1908 that Alvoid Pitter, prominent stay maker of Aloe, Toole County, Montana, first entered into a lengthy correspondence with Ferdinand Albertus Zoblin, who was at the time considered the greatest authority in this country on musical instruments and their idiosyncrasies. From his atelier in Manayunk, a province of Philadelphia, his sage advice relative to all phases of musical instruments went forth to all lands and peoples, including the Scandinavian.

Alvoid Pitter played the cromorne. He was, in fact, the last cromorne player in the world, and ceased to hold that distinction in 1920 when he turned his talents towards the reversible clarinet, an account of which instrument is shortly to appear in this department. However, Pitter, who at that time was ninety-two years of age, found his performances on the cromorne most trying because of his difficulty to supply the instrument with the requisite quantity of air. Accordingly, he asked that Zoblin turn his genius towards the problem of an adequate air supply for the cromorne.

As Pitter's handwriting was rather illegible, Zoblin's first attempts in solving the problem were unsuccessful. He thought of the word *Cromorne* was *cornemuse*, and although he was able to acquire the necessary quantity of air, he was baffled in the matter of quality. Finally set aright, Zoblin hit upon a most ingenious scheme. The performer used two bellows, one attached to each foot, which, when pedalled alternately, filled a rubberized bag with air. To insure a steady egress of air through the pipe line connecting with the cromorne, three gold bricks, such as were used by confidence men on gullible Gothamites, were placed on the bag. The mouthpiece of the cromorne was removed and the end of the connecting pipe coupled to the horn, which was laid upon an aluminum sawhorse. This naturally placed the instrument at a considerable distance from the player, but the difficulty was overcome by arranging a keyboard connecting with the mechanism of the cromorne. Thus far all was successful, until the talented inventor, obtaining a cromorne to test with his device, found that the instrument had no mechanism, but was dependent upon the open holes without any keys.

Undismayed, Zoblin, by a few minor changes, turned his invention into an automatic salt water taffy machine, while he utilized the cromorne as the exhaust on the latest edition of a small car of well known make.

### Stalemate

ONE night, some time ago, the conductor of this department and a friend were beguiling a few unoccupied moments in listening superficially to the well-known radio. In the dulcet and saccharine tones of the announcer came the astounding news that the following number would be by the far-famed Johann Strauss. After referring to Herr Strauss' endeavors in the waltz field, the mellifluous tones went on to say that the following offering would be *Pizzicato Polka*, by the revered Bruder Johann, himself. Thereupon the orchestra hilariously burst out with *Pizzicato*, by Léo Délibes.

We two burst into cackles of great glee, and later the writer retired to his sanctum, uncovered the mill, pulled out the vitriol stop, and began to bombard radio announcers with scurrility and adjectives.

But lo! after many days, whilst the screech was still in the process of cooling off, came the August number of *JACOBS' ORCHESTRA MONTHLY*. On the Ether Cone Page we found some genius had beaten us to it, and had deservedly exposed the *faux pas* to all and sundry.

All of which proves that radio reaches far and wide, that they who have ears hear with much gusto, and that a honeyed and exaggerated voice, ability to speak at the great unseen audience, and unlimited nerve, will not make a radio announcer. One really must know something about music to talk about it with intelligence.

### Oscar Wilde and Music

...The sound of a piano is heard in an adjoining room. Lane is arranging afternoon tea on the table, and after the music has ceased, Algernon enters.

Algernon: Did you hear what I was playing, Lane?

Lane: I didn't think it polite to listen, sir.

Algernon: I'm very sorry for that, for your sake. I don't play accurately — anyone can play accurately — but I play with wonderful expression. As far as the piano is concerned, sentiment is my forte. I keep science for life.

— OSCAR WILDE, *The Importance of Being Earnest*.

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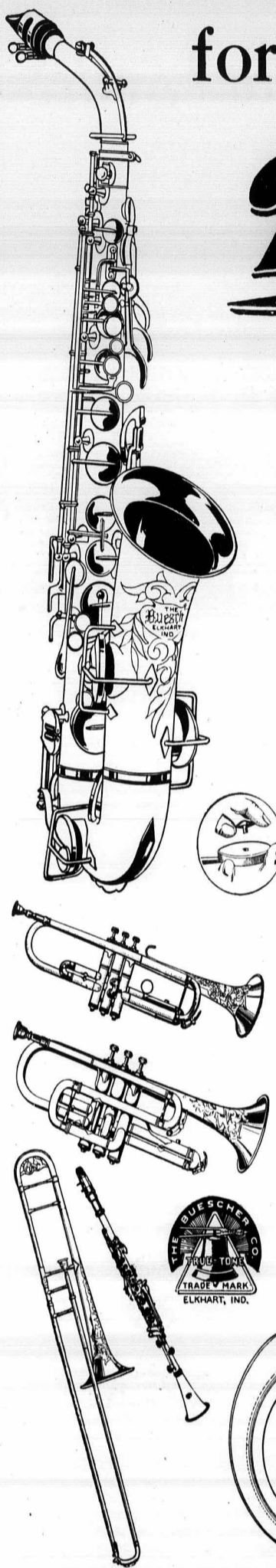
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## An Instrumental Background for the Supervisor

By D. R. HOPE

An interview with Harry A. King in which he tells how the subject is outlined in the Special Music Department of the Normal School at Fredonia, N. Y.



HARRY A. KING  
Instrumental Instructor, State Normal School, Fredonia, N. Y.

THE successful modern supervisor of music must be well trained in the instrumental field of the music world," says Harry A. King, instructor of instrumental work at the State Normal School, Fredonia, N. Y. "No longer do superintendents seek the music supervisor who knows only the piano keyboard. Today they call for the all-around musically trained individual who can also instruct and perform upon instruments of the symphonic band and orchestra.

"In spite of the fact that seventy-five per cent of the music performed and heard is of the instrumental type, it is only recently that instrumental music has been recognized as a necessary part of music instruction in the public schools. Music supervisors, themselves, have been largely to blame for this inconsistency of training and instruction and nonconformation with actual life situations and activities. The majority of them, trained only vocally and pianistically, have been unwilling to risk their prestige and position by experimenting in a field they knew nothing about. The popularity of instrumental music as an actual activity in life is sufficient reason to demand a thorough training in this large branch of musical instruction of those individuals who expect to become supervisors."

Mr. King supports his statements by giving a résumé of the instrumental training of future music supervisors now in the music department at Fredonia. The son of a former member of the United States Marine Band, a graduate of the Eastman School of Music, and the possessor of a graduate degree from New York University, Mr. King is indeed capable of moulding instrumental backgrounds.

The instrumental work at Fredonia Normal is a branch of the Special Music Department of the school which is directed by Howard Clarke Davis, president of the Western New York Festival Association. The annual music festivals at Fredonia, which are steadily gaining nation wide attention, afford an interesting angle on the instrumental field of music. Annual band and orchestra days bring together scores of organizations from all over the state in competition with each other.

"What could be more beneficial than these annual festivals?" asks Mr. King. "Besides offering incentives (to participants) for better instrumental work, they give our own music students a broader outlook upon the music world. Tomorrow's supervisors will realize and know by an actual vision of what it means today, the importance of an instrumental background.

"It is our aim to give the student a thorough knowledge of the technic of instruments, ensemble experience, instrumental conducting, and methods of instrumental instruction, by actual work and experience in these lines. Theorizing and lecturing are all very well, but in this particular field the old axiom, 'learn through doing' produces more satisfactory and lasting results. To meet these aims, we have classes in all of the standard instruments, two orchestras, a band, a string quartet, a saxophone ensemble, a wood-wind group, and classes in instrumental methods, orchestration, and instrumentation.

"The school at present has a senior orchestra of forty-five members," added Mr. King. (The observer, being present at a recent rehearsal of this orchestra, wishes to add that it approaches the calibre of a small symphony.) "We are particularly proud of our senior orchestra for its complete instrumentation, and for its ability to perform representative instrumental compositions."

Besides the advanced orchestra, the school also has a junior orchestra of about twenty-five members, who are more or less novices at the work. "The students have had only a year's training on their instruments," explained Mr. King, "and have entered the orchestra chiefly for ensemble experience, and to continue practice on their instruments. Our band is open to all students who are interested and who play some band instrument to a marked degree. At present we have twenty-five members. The band functions a great deal in the community and school life, playing for outdoor civic festivities as well as for school athletics.

"The entire school is so much on the *qui vive* about music that we have organized instrumental instruction in the Junior High School practice department for the purpose of providing a situation that will conform to actual teaching in the public schools. This group is used for observation, practice teaching, and demonstration work.

"Many students come to us with little or no instrumental training, and to cope with such a situation we have regular periods for class instruction in all of the standard instruments. Each student in the music department is required to study and obtain credit for three instruments during his Normal course, and such a requirement is ideally met by

the following plan: A first year student studies a string instrument for an entire year. He continues this instrument, during his second and third years, in either the senior or junior orchestra, according to his playing ability. A second new instrument, either brass or wood-wind, depending on the student's choice, is studied in class during the second year, while the remaining instrument is studied during the third year of the course. The second instrument studied is continued in the band during the third year, thus giving ensemble experience in two types of instruments."

Classes ranging from two to thirty people can be found almost any period of the day receiving instrumental instruction at Fredonia State Normal. "Though we have to accommodate as many as thirty in some classes, I firmly believe that the ideal number for any class instruction is eight, and endeavor to form the classes into that number."

When asked about the success and advisability of such class instruction, Mr. King offered the following statement: "Class instruction, especially in the instrumental field, is ideal and provides the necessary stimulus for success, repeating again however, a class of eight is ideal for rapid progress. Class instruction, no matter what the subject, provides competition, emulation, and impetus, and insures a maximum amount of interest and study. For these reasons, I believe the true and earnest study of an instrument is best carried on by the class method such as we offer in Fredonia. I find that no student, when in an intimate group of eight where all are working toward the same end, wants to be left behind his companions. All strive to keep on the same level, and consequently all are sure to advance quickly and uniformly.

"Besides learning the technic of the particular instruments studied, elements of transfer of training, applicable to other instruments of the group, are studied through texts, lectures, and class discussions. The student is thus able to apply his technical knowledge, learned through actual performance, to the entire family of instruments. I also endeavor to train my groups by the three recognized modes of instruction, viz., the logical, psychological, and creative lessons. The students thus come into contact early in their school life with material that is later presented to them theoretically in the instrumental methods class. In this class the three methods of approach as given above are studied in detail. I myself favor the psychological or the creative lesson, although they do require more time in presentation. Unfortunately, no one has as yet given any thought to organizing trained instruction in instrumental music by these methods of teaching. A big field is open to some wide awake and ambitious music educator.

"Such topics as, the marching band, transposition, approved band and orchestra series, instrumental conducting, and orchestra and band routine, are also included in this course. Actual training in conducting and practice teaching are provided through the mediums of the junior orchestra and the junior-high training class.

"Though the instrumental department of our school is only four years old, it is steadily gaining in importance and size under this ideal plan. Our graduates who are going out into the world more than fifty strong each year — all with a solid instrumental background — are proclaiming the disappearance and doom of the supervisor who knows only the piano keyboard."

## Origin of the Baton

By JOHN A. WHITE

WHY does a conductor of every large orchestra use a baton and what is the origin of the baton? Recent investigation has brought out the interesting fact that the first baton was a formidable staff, about six feet long, which the old-time French musician, Lully, who invented it, may have used as much to attract the attention of the members of his orchestra as to mark the time. In the very oldest orchestras, as is the case in Chinese orchestras of the present day, there was no conductor in the modern sense. Every performer played as well as he could, and the man who played upon the loudest instrument — the kettle-drum, for instance — marked the time for the rest. When the making of music became more systematized and refined, the chief command of the orchestra was given to the member who was regarded as the most accomplished and skillful. He assigned the other members their parts, drilled them at rehearsals, and supervised the final performance.

To produce a good effect, it was necessary, of course, that the musicians should play in time, and the chief of the

orchestra, who himself played one instrument, was accustomed to mark the beat by stamping on the floor with one foot. For this reason the conductor of an orchestra was at that time called the *pedarius*. Afterward it became customary for him to give the time by clapping the fingers of his right hand against the hollow of his left. The beater of time after this fashion was called the *manuductor*. Meantime experiments were made in marking the time by striking together shells and bones. The bones were soon given up as instruments to be used by the conductor of an orchestra; but they survived as an independent instrument. Boys and negro minstrels "play on the bones" with great gusto even to this day.

In the early part of the 17th century when Lully appeared on the scene, he found all these instruments of leadership

ineffective, and in order to reduce his performers to complete subjection, procured a stout staff six feet long, with which he pounded vigorously on the floor to mark the time. One day, becoming particularly impatient, and pounding with especial vigor, Lully struck his foot, instead of the floor, with his baton. The wound gangrened, and Lully died from the effects in 1687.

The baton continued in use throughout the 17th and 18th centuries, but though it gradually decreased in size, there is no evidence that conductors marked the time in any other way than by pounding upon their music-stands or some other hard object. All this pounding must have been unpleasant to the musicians and critics, and musicians began to ridicule the practice. In course of time, therefore, we find musical conductors no longer thumping the floor or their music-stands, but beating time in the air. It seems to have taken players a very long time to learn that they could get the time as easily by means of the eye as by that of the ear.

# Orchestral Beginnings

By EDWIN A. SABIN

MUSIC for the general public, apparently is so completely accounted for and written about up to date that a reader may inform himself on matters relating to the subject from sources usually within reach: the current music magazines, the music columns of the daily papers, and so forth. There are, however, historical writings of great interest not commonly known; writings "on the shelf," where they stay awaiting an accidental reader such as we must confess ourselves to be. I have just received, from an attendant in the Allen Brown Music Department of the Boston Public Library, a copy of the Musical Quarterly of 1917, containing an essay on *The English Theatre Orchestra: Its Rise and Early Characteristics*, by W. J. Lawrence, (Dublin.) What follows is mostly quoted from this essay.\*

## Usages of the Word "Orchestra"

"No longevous word incorporated from a dead language into a living one has been tortured into so many meanings as the word *orchestra*. It is the very Wandering Jew of vocabularies. But the great diversity of interpretations it has borne throughout its remarkably long career affords no warrant to the music-dramatic historian, with any pretensions toward scientific exactitude, for its slipshod use.

"Instances of the employment of the term in its current meaning in a highly anachronistic way come readily to mind. There is, for example, a sentence in Dr. George Brande's *William Shakespeare* which not only errs in this respect but abounds in inaccuracy of statement:

"At the Globe Theatre the orchestra was placed in the upper proscenium box on the right; it was the largest in London, consisting of ten performers, all distinguished in their several lines, playing lutes, oboes, trumpets, or drums.' One might just as well argue that when *The Castle of Perseverance* was performed in the open about the year 1470 the orchestra was already in existence, basing one's statement on the fact that when Humanum Genus was foolish enough to make choice of the Bad Angel for his guardian, 'the minstrels,' according to an old stage direction, were expected to 'pipe up' in order to draw attention to the grave blunder he had committed.

"The truth is, it is quite time the point should be fully demonstrated that, while music and the drama have always been closely associated, and no primitive modern playhouse but had its musicians, the theatre orchestra as we know it is purely the child of opera. The period of its origin can be closely approximated by the fact that its designation applied in the beginning to a particular locality and not, as was afterward brought about by a natural process of metonymy, to the musicians who occupied that locality.

"In the original Greek the word *orchestra* meant the dancing-place, and signified that space of lowest level between actors and audience where the chorus performed its evolutions to a musical accompaniment. Music-dramatic historians have made no attempt to determine the moment in the early days of opera when the musicians were placed in an enclosure along the parapet of the stage. When we consider that practical instrumentation only became possible with this change, that with the establishment of the orchestra there was glimmering recognition of it as a separate if co-operative entity — something which of itself added to the sum total of artificially aroused emotions — this neglect seems all the more reprehensible.

"So much stress has been laid upon Monteverdi's innovative genius as the Father of Instrumentation that the way has insidiously been paved for us to draw the inference that he was the first to place the musicians in their now familiar position. But that assumption remains unwarranted by the evidence. We read that in Arianna, in 1608, Monteverdi employed the large number of 30 instruments. We fail to see how so considerable a body of musicians could have been grouped together behind the scenes and our imagination at once establishes the first orchestra. This reasoning is fallacious.

"Here follows reasoning against this view, and we will omit a couple of paragraphs. Mr. Lawrence goes on: 'If then, there were no pressing problems of instrumentation in Monteverdi's day whose solution imperatively demanded the establishment of the orchestra, to what inspiring cause are we to attribute its origin? Someone has argued that the site was chosen because it was equally good for hearing in all parts and because there the music was rarely overpowering to the singer who throws his voice over it. But the Italian musician of the early seventeenth century, like the English, had a predilection for an elevated

position, and nothing short of sheer expediency could have overcome their distaste for being sunk in the depths.

"My own opinion is that the principle of the orchestra was first established in 1637 with the opening of the Teatro di San Cassiano, the first public Opera House, in Venice. Questions of ways and means would have necessitated this arrangement. Baroque opera was nothing if not spectacular; it demanded a considerable variety of readily changeable scenery and much elaborate stage mechanism. Under these conditions the presence of numerous musicians and their instruments in the regions behind, however suffered in the earlier days of representation, was most intolerable and not to be endured.

"... Nicola Sabbalini, in a curious manual of instruction issued at Ravenna in 1638, writes of only two methods of accommodating musicians. In the first he places them in the auditorium in elevated boxes adorned with balustrades or lattice-work, one on either side of the proscenium front. This was probably the method adopted in ordinary drama and was seen as far back as 1513 when the epoch-making comedy, *La Calandra*, first saw the light at Urbino.

"In the second method . . . elevated scaffolds for the musicians were arranged behind the side scenes on both sides and extended from the front wings to the back wall. These scaffolds were made as high as possible so that room might be provided for passing beneath them. Care had to be taken that none of their supports rested on or even touched the stage, otherwise the bounding of the dancers would have seriously discomforted the organ players and others. The supporting beams had the floor of the hall for base and passed through large, roomy holes cut in the stage.

## Earliest Appearance

"... The earliest pictorial evidence I come of testifying to the existence of the orchestra is a plate showing a ballet scene as given in 1658 at Florence in honor of the Prince of Spain's birthday. . . . Curiously enough, it is in 1658 also that the first trace occurs of the use of the term *orchestra* in its modern sense, and that too in England where the principle had not yet been established. Defining *orchestra* in his *New World of Words*, Edward Phillip, Milton's nephew, begins by giving its ancient meaning and then adds, 'it is sometimes taken for the place where the musicians sit.'

"Before 1730 the good old designation of 'music room' had been applied to the place occupied by the musicians. In the Dublin theatre the term 'music room' survived to the middle of the eighteenth century. One has nothing but admiration for the artistry displayed by the wise Elizabethans in utilizing music to assist illusion and heighten the emotional content of a scene. Music for the most part was treated by them as a thing of reverence and of mystery, a spiritual enjoyment whose source was to be obscured. Except when they occasionally appeared on the stage for purposes of high realism, the musicians were never

seen at work. Their normal position was behind a curtain on an elevated box. The Elizabethan stage musician had nothing in common with the work of the theatre musician of later times. This was largely due to the circumstance that from a remote period of the English drama the identity of player and musician was largely confused. The actor-singer frequently played his own accompaniments. In 1586 the English players who were so much run after on the continent, not only enjoyed high reputation as musicians, but were marvelled over as acrobats as well.

"... Like the Elizabethan super, the Elizabethan fiddler was a hireling with daily wages, and when not required in his own work was expected to be a super and go on with the crowds. As a rule songs were sung in the music room behind the curtain, but when for purposes of realism, in serenades, etc., they were given on the stage, he had to go on to accompany and sometimes say a few words in character.

"... Pepys expresses his disgust at the ragged performance of *All's Lost by Lust* at the Red Bull in March, 1661, adding, 'and with so much disorder, amongst others in the musique room, the boy that was to sing a song, not singing it right, his master fell about his ears and beat him so that it put the whole house in an uproar.' The time was ripe for a change but the old Elizabethan conventions were obstinately persistent. We know positively that when a song or dance was given in a normal play — nearly every comedy ended in a general dance — the instrumentalists came on to provide the music.

"... At Shadwell's semi-operatic production of Dryden's *Tempest* in 1674 it was reported that, 'The front of the stage is opened and the band of twenty-four violins with harpsichords and theorbos which accompany the voices are placed between the pit and the stage. While the Overture is playing, the curtain rises and discovers a new Frontispiece.'

"... The privilege of sitting in the orchestra was much esteemed by men of distinction, particularly those who, like Doctor Johnson, suffered from myopia, or, like Sir Joshua Reynolds, were hard of hearing. It is related of Garrick that on the premiere of the tragedy of *Braganza* at Drury Lane in 1775 he sat among the musicians with a friend and as the piece progressed his eyes became suffused with tears through the powerful acting of Mrs. Yates as the heroine. Forty years later Byron occupied a similar position on the night when Edmund Kean first played Othello in London. After one of Kean's magnificent outbursts he turned to Kelly, the composer, and said, 'Mr. Kelly, depend upon it, this man is a genius.' In 1816, when the Drury Lane orchestra enclosure was considerably enlarged, a space was appropriated at either end for the use of spectators. In bygone days America had the misfortune to become infected with most of England's bad play-going habits, and this was of the number. Spectators sat in the orchestra of the Park Theatre in New York in 1822."

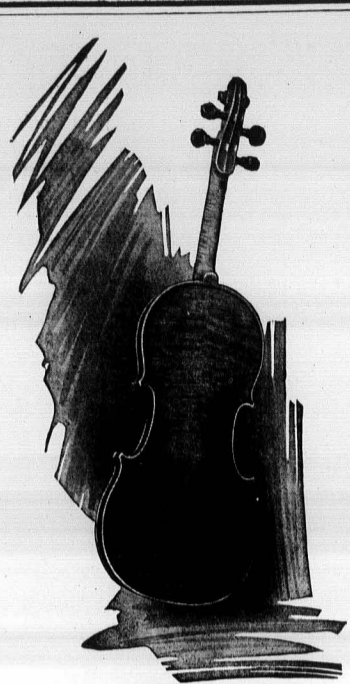
## Brought up to Modern Times

So the above line of thought about the English theatre orchestra brings us down to the early days of the American theatre orchestra. From the period where Mr. Lawrence stops to that much later one about which some of our older musicians have heard from still older musicians, there is quite a gap. I, myself, have heard that theatre audiences in the earlier days in New York had little patience with anything that seemed like pretension. An English conductor, for example, appeared in the orchestra in a dress suit with a baton for leading. There were cat-calls and, "What is the stick for?" "Get your fiddle!" and, of course, plenty of other unwelcome suggestions. A theatre leader on the raised seat with his fiddle was *au fait* with an average theatre audience, but the baton and dress suit had to wait some years for popular recognition.

Within the early observation of many people still fond of talking about the old days, some of our theatre leaders, even if they appeared in evening dress, were sure to have the national expeditorial receptacle within range. The front-seaters were quite accustomed to this, and the leader's marksmanship was never noticed, especially as it was not considered a part of the entertainment.

It is not now customary to invite a friend to sit in the orchestra pit where one may be a player, this hospitable inclination having been frowned on by managers. The old theatre orchestra was a democratic institution. A distinguished visiting musician in Boston, at the time I have in mind was asked by the popular leader of the Boston Theatre to sit in the orchestra for a performance at a "sold out" house. Someone asked him afterwards if his presence had not made the leader nervous. He replied, "If Beethoven, himself, had occupied that seat in the orchestra, Mr. Lothian would not have been the least disturbed."

When asked what part of a wedding ceremony she recently had witnessed was liked the best, little Molly answered: "Oh, the end of it, when the organ played Mendel and Sons' march." — *Boston Sunday Post*.



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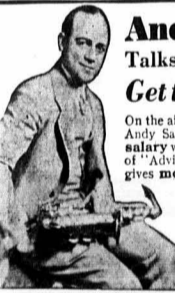
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THE fall season is again with us, the real natal period of things musical. Interest revives in study and is directed towards new and old musical ventures.

This particular fall, however, is enveloped with a great uneasiness and vagueness on every hand as to what the future may hold. Big teaching names, as ever, hold their student clientele, but it is the great army of provincial teachers who are suffering most from the robotization of music.

World politics and world business have lost to America her former isolated position. Commerce, built on international lines, has developed the mechanization of music in foreign countries. Everywhere the sinister influence of mechanized art is being felt.

Although discouragement has been quite acute with many of our student musicians, there is every reason for optimism. Through extended scientific knowledge in the use of band extremes, the addition of more broadcasting channels, a thing heretofore deemed impractical, will release opportunities for several hundred more instrumentalists and vocalists.

Conditions will not, therefore, be so devastating in the Windy City. And it is to be hoped that other larger centers of American musical culture will prepare in a like manner to absorb their musical talent.

After all, nothing yet has been able to completely replace the human element. Much though robotized music has constricted musicians, it has awakened economic consciousness in musical leaders, and many fields hitherto allowed to remain dormant are being revived.

Mary Wendling Titus, popular teacher and concert artist, and an exponent of Frantz Prochowski's vocal methods, is a recent addition to Radio Station WWAE's classical talent.

The General Low-Down on Musical Matters: The Sheridan Theatre reopens after several months' shutdown under Fox management with sound, vaudeville, orchestra, and organist—whoopee!

Her voice over the air is characterized by its resonance, moderate vibrato, perfect intonation, technical exactitude, and "distinctive personality"; all qualifications essential to the successful broadcastress (sic). She is featured in the Twilight Musical hour every Sunday between 6:00 and 7:00 P. M. over this popular radio station.

Alice Wortinger, who hails from the little town of Constantine, Michigan, is at present achieving an enviable reputation with her golden-throated voice. A member of the staff of Radio Station WWAE, she has thousands of enthusiastic friends who simply deluge her with requests.

Doctors Henri Verbrugghen and W. Otto Miessner were elevated to this honorarium by the Chicago Musical College at Commencement exercises held at the close of the past season.

The encomiums are too aptly expressed for me to improve upon. I quote them verbatim:

"Henri Verbrugghen—Musician of international acclaim; conductor of the Minneapolis Symphony Orchestra; leader of the Verbrugghen String Quartet; skillful orchestrator and transcriber; composer, and has spread the gospel of good music at the head of the Minneapolis organization both at home as well as on the tours throughout the country in concerts for both adults and children."

"W. Otto Miessner—Composer, lecturer, teacher, editor; author and educator of renown; originator of the now well-known 'Melody Way' course of class piano instruction. Important contributor to the pedagogy and methods of music instruction in the public schools of America."

Melancholia! What invisible power is it that exerts itself to the production of melancholia—that frightful depression of spirit which demoniacally takes complete possession of one's will and humbles that will to its whimsical purpose? Is time, in its elapse, the only palliative at hand to assuage this misery, or offer escape from its subtle tortures?

Melancholia wounds only those of fragile and delicate mental texture, susceptible to the adroit cunning of its approach; and the more sensitive one is, the more exquisite are the miseries and sufferings experienced at its hands.

And there appear to be no measures for immediate relief. The gamut of time must be run before the baleful force has been thoroughly exhausted. Strong drink but enhances and contributes to its power; solitude, ordinarily desired in such a dejected state, seems but to greater emphasize its temporary superiority—crowns it Rex Imperator of the moment.

Perhaps one suffers the poignant, stabbing pains of melancholia but in order to better appreciate its antithesis. But, how terrible the price! And why must an artist pay such price for an occasional happiness only? Why?

The General Low-Down on Musical Matters: The Sheridan Theatre reopens after several months' shutdown under Fox management with sound, vaudeville, orchestra, and organist—whoopee!

band hold forth at the Granada; Charles (Buddy) Rogers appears with Frankie Masters and his Band at the Tivoli; Mark Fisher "Says it with Music" at the Paradise; Verne Buck and his Merry Gang enrapture audiences at the Uptown; Chauncey Haines at the Northshore; Eddie Meikel at the Harding and Edna Sellers at the Senate are featured on these theatres' respective organs; Louis Eckstein's marvelous Ravinia Opera Company is giving magnificent performances at Ravinia Park—Metropolitan cast, and Chicago Civic Orchestra accompanying; rehearsals of the People's Symphony Orchestra continue throughout the warm summer Sunday mornings; the Chicago Daily News is still trying out band conductors for its famous World's Fair Band to be held here in 1933; as usual in summer, the concert is flat, nothing doing at all; all conservatories have small summer enrollment in comparison to previous years; and so forth—

Luigi Salvatore Calbi



ONE of the most interesting personalities Chicago has known in the musical world is Sr. Calbi, who not only appeared with the exceptionally clever musical show And So To Bed, with its long run at the Great Northern Theatre, but also made concert and radio appearances in the Windy City.

Signor Calbi, whose technical versatility includes the playing of the violin, piano, 'cello, mandolin, guitar, and banjo, hails from the little sunny village of St. Mauro-Forte, in the province of Potenza, Italy, and has been in America for several years.

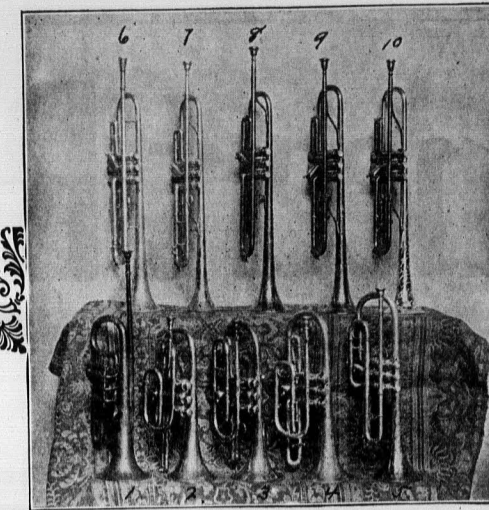
He was selected by Dr. Karl Hunt, general musical director of the Shubert organization, for the musical comedy success above mentioned and has been with it over a year. The play is now on tour. His appearance in costume, shown in the accompanying cut, gives to his playing the delightful atmosphere of colonial days, enhancing the dramatic as well as the theatrical value of the various numbers he uses in the show.

And, like all erudite thespians and musicians, he is a staunch supporter of and subscriber to MELODY.

In a review of a recent Hollywood premiere of an all-singing, all-talking film, we find the following: "the most distinguished first night audience which ever witnessed," "critics unanimously averred," "impossible to eclipse," "the six biggest song hits ever introduced," and "the greatest cast ever assembled!"

Musician's have ample cause to be morbidly melancholy, but the worst case was reported in last Sunday's papers: The wedding march at the marriage service was composed by the bridegroom.—The Music Master.

An association official says that Ireland's great problem is to get Irish bandsmen together. A few years ago the trouble was to keep them apart.—The Music Master.



From "Side-Wheelers" to KINGS

An interesting account of one musician's experiences in the past fifty years. by EDWIN A. LIST

The H. N. White Co., Cleveland, Ohio
Dear Mr. White:

FOR some time I have been dreaming of the day when I might have the pleasure of assembling all of my good old "standbys" and have a group photo made of them.

You may realize that it took considerable effort to accomplish this and I consider myself extremely fortunate in doing so. My first thought was to include my mother's sprinkling can and a sea-shell which had a mouthpiece fastened on it.

Two years later at the age of eight, good fortune caused my father to finance an orchestra in our little village, which busted after a year or so. He was left with the instruments on his hands as compensation. These he gradually loaned out to various friends until nothing remained but his trombone and the wreck of the "Seefeld" cornet which you see as No. 1 in the photo.

Then came the organization of our village band in 1893, when I was just 10. Of course I was only a kid and had no instrument which would play with the rest and was not recognized as a prospective member until the good organizer and leader, Mr. Frank Weiser now of Sunbury, Pa., called me to his side and raised me to the "Seventh Heaven" by offering me the use of his Cornet, No. 2 in the photo.

At the age of 13 I received the Henry Lehner Cornet, No. 3 in the picture, as my good friend Mr. Weiser left town, taking his \_\_\_\_\_ with him. When I was 18, I purchased the \_\_\_\_\_, No. 4, playing it with much satisfaction until I sold it to one of my pupils (I had advanced to the stage of teaching by this time) and then bought the \_\_\_\_\_, No. 5, in 1909.

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Panel Below

\* † See Explanation  
of these marks at  
bottom of page

- Angel's Serenade ..... Braga C
- Angelus. From *Scenes Pittoresques* ..... Massenet A
- Anitra's Dance. From *Peer Gynt Suite* ..... Grieg A
- Aubade Printaniere ..... Lacombe A
- \*Amaryllis. Gavotte Louis XIII ..... Ghys D
- †Anvil Polka ..... Parlow D
- Barcarolle. From *Tales of Hoffmann* ..... Offenbach A
- Berceuse ..... Schyette A
- Berceuse. From *Jocelyn* ..... Godard A
- \*Berceuse ..... Gounod B
- Blue Danube. Waltz ..... Strauss E
- Bridal Chorus. From *Lohengrin* ..... Wagner C
- Butterfly and Erotic ..... Grieg A
- †Bolero. From *Sicilian Vespers* ..... Verdi D
- Carnaval Mignon (Columbine's Lament and Harlequin's Serenade) ..... Schuett A
- \*Chanson Triste ..... Tschakowsky B
- †Chinese Patrol ..... Fliege D
- †Clock. The. Descriptive ..... Welles D
- Consolation. No. 6 ..... Liszt A
- †Coronation March. From *The Prophet* ..... Meyerbeer F
- Crucifix ..... J. Faure A
- †Czardas - Last Love ..... Gungl D
- †Flirting Butterflies. Morceau Characteristic ..... Aletter A
- Funeral March of a Marionette ..... Gounod A
- Funeral March ..... Chopin A
- †Gavotte. From the Opera *Mignon* ..... Thomas D
- †Heads Up. March ..... Hersom D
- Herd Girl's Dream ..... Labitzky A
- Humoreske ..... Dvorak A
- Hungarian Dance. No. 5 ..... Brahms A
- †Jinrikisha. Scene Japanese ..... Benkhart D
- Kamennoi-Ostrow ..... Rubinstein A
- †Kiss of Spring. Waltz ..... Rolfe A
- La Castagnette. Caprice Espagnol ..... Ketten A
- La Fontaine. Idylle ..... Lyseberg A
- La Paloma ..... Yradier A
- Largo ..... Handel B
- Last Hope. Meditation ..... Gottschalk C
- Liebestraum (Nocturne No. 3) ..... Liszt A
- Lost Chord. The ..... Sullivan A
- \*Marche Aux Flambeaux (Torchlight March) ..... Scotson Clark B
- Marche Militaire ..... Schubert A
- March of the Dwarfs ..... Grieg A
- \*Marche Romaine (Marche Pontificale) ..... Gounod B
- Mazurka. No. 1 ..... Saint-Saens A
- Melody in F ..... Rubinstein A
- \*Minuet in G ..... Beethoven B
- †Monastery Bells. Nocturne ..... Lefebure-Wely D
- Murmuring Zephyrs ..... Jensen A
- My Heart at Thy Sweet Voice. *Samson and Delilah* ..... Saint-Saens A
- Nocturne. No. 2 ..... Chopin A
- Norwegian Dance. No. 2 ..... Grieg A
- †Over the Waves. Waltz ..... Rosas E
- Pas des Amphores. Air de Ballet ..... Chaminade A
- †Pasquinade. Caprice ..... Gottschalk D
- \*Pilgrims' Chorus. From *Tannhauser* ..... Wagner B
- \*Pilgrim's Song of Hope (Communion in G) ..... Batiste B
- Pizzicato Polka ..... Strauss A
- Polonaise Militaire ..... Chopin A

- \*Prelude in C# Minor ..... Rachmaninoff B
- †Pretorian Guard. Triumphal March ..... Luscomb D
- \*Pure as Snow. Idyl ..... Lange D
- †Rakoczy March ..... Berlioz-Liszt D
- \*Romance in Eb ..... Rubinstein B
- Salut d'Amour. Morceau Mignon ..... Elgar A
- Scarf Dance and Air de Ballet ..... Chaminate A
- Serenade Badine ..... Gabriel-Marie A
- Serenade d'Amour ..... Von Blon A
- Serenade ..... Drlla A
- Serenade ..... Pierné A
- Serenade ..... Titi C
- Souvenir ..... Drlla A
- Swedish Fest March ..... Teilman A
- To Spring ..... Grieg A
- To a Star. Romance ..... Leonard A
- Traumerel and Romance ..... Schumann C
- Triumphal March. From *Aida* ..... Verdi A
- \*Turkish March. From *The Ruins of Athens* ..... Beethoven B
- \*Unfinished Symphony. Excerpt from *First Movement* ..... Schubert B
- \*Valse des Fleurs. From *Nutcracker Suite* ..... Tschakowsky B
- Valse (Op. 64, No. 2) ..... Chopin A
- \*Veil Dance. From *The Queen of Sheba* ..... Goldmark A
- Wedding March. From *Midsummer Night's Dream* ..... Mendelssohn C

### OVERTURES

- Gloriana (Grade I) ..... Weidt F
- Health and Wealth (Grade I) ..... Weidt C
- Northern Lights (Grade I) ..... Weidt F
- On the Riviera (Grade II) ..... Gruenwald F
- Sunny Sicily (Grade II) ..... Gray F
- Sunshine and Showers (Grade III) ..... Flath F
- \*Youth Triumphant (Grade II) (Band, \$2.00) ..... Gibb F

### SUITES

- A Night in India (Suite Complete) ..... Cobb G
- No. 1 Twilight in Benares and
- No. 2 The Fakirs ..... E
- No. 3 The Dance of the Flower Girls and
- No. 4 By the Temple of Siva ..... E
- No. 5 March of the Brahman Priests ..... E
- \*In the Indian Country (Suite Complete) ..... Kenney H
- No. 1 Signal Fires ..... E
- No. 2 Chiefs' Council ..... E
- No. 3 Flute Call ..... E
- No. 4 Stomp Dance ..... E
- Three Sketches from Old Mexico (Suite Complete) ..... Kenney G
- No. 1 The Flower Girl ..... E
- No. 2 In the Floating Garden ..... E
- No. 3 Serenade ..... E

Price Symbol	Small and Piano	Full and Piano	Piano (Conductor) Extra Pts.	Others
A	.50	.75	.15	.10
B	.60	.90	.15	.10
C	.70	1.00	.15	.10
D	.75	1.10	.15	.10
E	.90	1.35	.25	.15
F	1.00	1.50	.30	.20
G	2.00	3.00	.65	.40
H	2.40	3.60	.65	.40

\*The numbers marked with an asterisk (\*) are published for Band in the Orchestra key, therefore either ensemble may be augmented ad libitum. Most of the selections thus marked have obligato parts for 1st violin, 2nd violin, 3rd violin and viola. † indicates that a Tenor Banjo Chord part is included in small orchestra.

N. B. Our Band Catalog Quotes Prices for All the Above Numbers for Band.—Sent FREE on request.

## WALTER JACOBS INC. 120 Boylston Street BOSTON, MASS., U.S.A.

## Keeping Posted

FOLK Songs and Famous Pictures, by Mary Bacon Mason, published by the Oliver Ditson Company, Boston, is a book for young piano beginners in which the kindergarten principles of cut-outs and paint-box, or crayon, are utilized to impress on the budding musical mind technical points which, without some such aid, present little interest to the pupil. In fact, learning the piano by the method here offered presents more the nature of play than of serious study, although the reader can be assured that in preparing the book it has been seen to that instruction has gone hand in hand with pleasure, and that with it, and under the guidance of a teacher properly versed in child psychology, a young pupil should be able to enter happily into the realms of key board knowledge, whose portals, too often in the past, have presented a frowning and altogether repellent front. We would suggest to all those interested in such material that on their next visit to their local dealer they examine a copy of this book, ten minutes with which should give them a clearer idea of its purpose and scope than we could ever hope to impart through the printed word.

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

AMONG the late publications of the Robbins Music Corporation one finds the *Sketch Book* score (this concern are exclusive publishers to Earl Carroll), which includes such things as "Don't Hang Your Dreams on a Rainbow," "Fascinating You," and numerous other numbers which have hit the gong a resounding thwack; "I've Waited a Lifetime for You" and "Should I," from a recent M-G-M sound release, *Our Modern Maidens*; "Just You, Just Me" and "Hang on to Me," from *Marianne*, a celluloid musical comedy from the same studios; "Pagan Love Song," from the film, *Pagan Love*, and probably the outstanding ballad hit of the day; and "Ich Liebe Dich," and "At Close of Day," from *Wonder of Women*, another M-G-M gun-cotton drama.

The Robbins Music Corporation announce that they are going strong after stage "plugs," this for the first time in their history, and in preparation for this campaign are opening branch offices, and with the managers named, in the following cities: San Francisco, Newton S. Kelly; Philadelphia, Carl Zoehrs; Boston, Ben Goldberg; Chicago, Chick Castle; Los Angeles, Sig Bosley; Atlanta, Robert Earle; and mid-Western territory, Phil Wilcox. Billy Chandler, for the past seven years professional manager for Ager, Yellen & Bornstein, is now acting in the same capacity for Robbins, while Harry Hoch, long prominent as an orchestra man, is in charge of the band and orchestra department. J. J. Bregman, the firm's general manager, is in charge at the New York headquarters, 799 Seventh Avenue, with J. J. Robbins, personally, on the Coast, supervising the firm's film-music affiliations with M-G-M.

This concern's growth in the past year smacks of a romantic fabulousness, the most vital contributory factor being, without doubt, the tie-up with M-G-M.

IN A four-page illustrated circular headed *Paramount Banjos Predominate*, Wm. L. Lange of 225-227 East 24th St., New York, give the specifications of three of their leading models: *Tenor Banjo Style I, Aristocrat Special, and Arterial*, even the least expensive of which, according to the literature, are equipped with all Paramount refinements and improvements, including the new mute and neck adjuster. On the first page are displayed half-tones of various prominent persons and organizations using Paramount banjos, including one of Paul Whiteman and his team in which we discover a likeness of Mike Pingitore of the magic fingers, and another of that wunderkind of the air, Rudy Vallee, surrounded by his clever players. In this latter team, as all well-informed persons should know, the destinies of the banjo part are entrusted to the capable fingers of C. Peterson. Other well-known banjoists pictorially presented are Paul Nito, with Ben Bernie; Vincent Catanese, with Paul Ash; and Ned Cola, with Leo Reisman. This first page would make the circular worth writing for, even without the interesting information contained in the three other pages. We leave the following thought with the perspicacious reader: "Do it now."

WE have received advance information concerning publication, by the author, of *The Music Conductor's Manual*, by F. E. Waters, Elkhart, Indiana. This work covers the following subjects as evidenced by the proposed chapter divisions: *Technic of the Baton, Examples of Baton Technic, Interpretation, Instrumentation, The Art of Building Programs, and, finally, the Psychology of Handling Musicians.* There will be, so we understand, 156 cuts illustrating the use of the baton. According to present plans the book will be on sale by October 1, at the latest. At any rate, its actual appearance will be noted in this department and further particulars furnished.

THE Martin Band Instrument Co., Department B, Elkhart, Indiana, announce their immediate need of local representatives for the Martin "Handcraft" Instruments. Those interested are assured in advance by this concern that no investment on their part is necessary and that the proposition can be worked in one's spare time. A letter sent to the address above given will be promptly acknowledged with full details of the Martin Band Instrument Co.'s offer.

THE extent of the *Orchestra Music Supply Co.'s* service to musicians in the standard as well as popular field is strikingly set forth in literature consisting of six pages, 11 x 17 in size. In this circular can be found almost everything from the Kohler Method for piano to a course in modern orchestral arranging, to say nothing of a complete list of the late hits for orchestra, as well as music for the solo instruments comprising the same. There are so many things offered by this house that we will make no attempt to enumerate them here, simply suggesting that you write the *Orchestra Music Supply Co.* at 1658 Broadway, New York, and request the circular above referred to for your own reference.

THE *Keeping Posted* editors are struck by the number and variety of new things offered, by manufacturers and publishers alike, in the advertising pages of this issue, careful perusal of which we earnestly invite. Our advertisers, quite evidently, are looking with optimism on the general music situation. We believe them to be right.

IN A brochure containing thematics of the compositions for piano of Charles Repper, issued by Charles Brashear, Trinity Court, Boston, we find a *Biographical Note* from which we extract the following: "During my school days, concern for my musical future was expressed by a member of my family, a professional pianist, because for my own pleasure I chose to play selections from Victor Herbert's delightful operettas rather than Mozart's Sonatas. This predilection for gay and rhythmic music, in which of course I have plenty of good company, has survived all my academic courses in the 'three Bs' and other musical philosophies, and I see no signs of outgrowing it."

We would say from an examination of the thematics presented in this booklet that the above was a sincere statement of fact. One of the two outstanding characteristics of these compositions is their rhythmic vitality; the other is an unspooled melodic gift wedded to a discriminating musicianship. These things are not found in combination as often as one might think, but, when they are, the result is music of extreme fascination, as in, to us, the present instance.

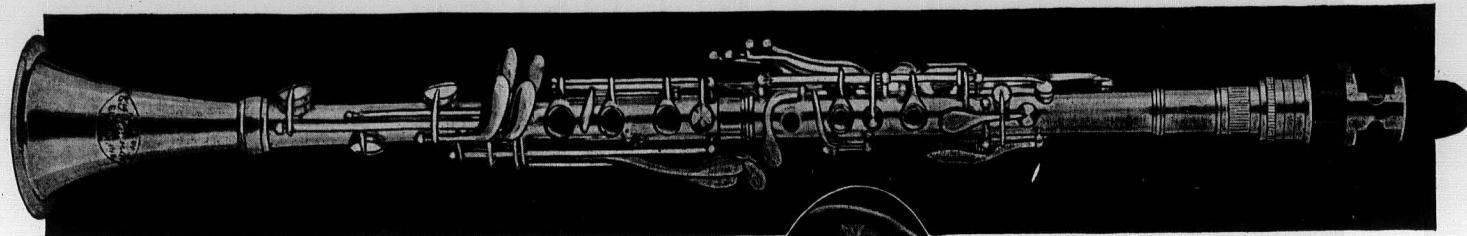
The thematic booklet with supplement, to which we refer, contains selections from the thirteen of Mr. Repper's compositions so far on the catalog of Charles Brashear. Each piece exhibits those qualities which make Mr. Repper unique in his chosen field, and each is idiomatic to the instrument for which it was written. Particularly successful is this composer in idealizing the modern American dance-form, as in *Roof Gardens*, where one finds that life and sparkle inherent to our popular music without the vulgarity of the honest-to-goodness fox trot on the one hand, or on the other, brummagem and even less satisfying attempts to invest the same with a specious musical quality via the augmented triad and baldly consecutive ninths route.

To see is to believe, and, if you will not take our word for it, we recommend you to write Charles Brashear at the address above given, requesting that the thematic catalog of these compositions be sent you. In this manner you will be given the opportunity of acquainting yourself with the work of one who, in his quiet and unostentatious way, is contributing steadily to that none too large list of worth-while lyric music. For a limited period the publisher is making a special offer on Mr. Repper's compositions.

AMONG the literature recently issued by the York Band Instrument Co., Dept. 3229-J, Grand Rapids, Mich., we find two things that should prove of exceptional interest. The first of these, *The Instruments of the Band*, is designed to present in an easily and pleasurable assimilative form illustrated descriptions of every wood-wind, brass, and percussion instrument in modern usage, along with the fundamental principles of sound production. We are told that many thousand copies of this book have been distributed for school use, and the York Band Instrument Co. stand ready to supply supervisors and instructors in schools with copies for their classes. The second booklet referred to is *School Bands—How to Organize and Train Them*, by Mirick, and in this is contained the advice of a successful teacher of school bands on certain perplexing matters connected with the starting and maintenance of school organizations. This book also is free to those persons enough interested to request a copy. While you are about it, why not ask for the *Pocket Transposition Chart* issued by this house—a very useful little device, note of which was taken in these columns on its first appearance?

FROM out of the mists of antiquity, down through the middle ages to the present day, have come to us those bearers of magic sound the chimes, furnishing subject matter for poet and novelist alike. (Who does not recall Longfellow and Dickens, for instance, in this connection?) They have seized on the imagination of generation after generation of mankind, their romance never dimmed, their popularity unchallenged. In a brochure devoted to the varieties of tubular chimes manufactured by them, Leedy Mfg. Co., Inc., Palmer Street and Barth Avenue, Indianapolis, Indiana, include, under the heading *The Origin of Chimes*, some interesting information concerning the early history of this medium for musical expression, with a picture not only of Edwin Franko Goldman posed beside a set of the Leedy chimes, but also one of the Pien-ch'ing or stone chimes, which were in use in China as long ago as 5000 B. C. To all those interested, Leedy Mfg. Co., Inc., will be very glad to mail a copy of the above mentioned piece of literature. Simply drop them a line to that effect and your letter or postcard will receive prompt attention.

WITH ALL THEIR EXCLUSIVE FEATURES CONN INSTRUMENTS COST NO MORE



# CONN All-Metal Clarinet Wins Unusual Contest

YOU'VE read of all sorts of "blindfold" and other tests to prove the merit of various products. Here's a new one... Staged by a well known bandmaster—Joe Zahradka, whose band won first prize in the Midwest Band Contest held at Terre Haute, Indiana, in July. Conn All-Metal Clarinet against a good standard make Wood Clarinet... 18 of these musicians asked to pass judgment on the comparative tone and musical quality of these unseen instruments. The result is told in Joe Zahradka's interesting letter. This test was made without Conn's knowledge; the letter was entirely unsolicited. Just one more example of the outstanding superiority of this remarkable clarinet.

### Make This Test for Yourself

Make the same test yourself. Compare playing ease as well. And be prepared for a real surprise, for here is an instrument that *compels* a new conception of metal clarinet possibilities.

A study of the illustrations will show you that this is not a *metal copy* of the old wood clarinet. It is an entirely *new* creation, scientifically designed by Conn to give clarinetists the last word in clarinet quality. The first *metal* clarinet made in America was built by Conn more than 40 years ago and this new model represents the sum total of all Conn's vast experience.

The lay of the keys, the familiar "feel" is identical with the old wood clarinet. *All else is new.* New in bore, new in tone hole location, new in diameter and in height of sockets, new in design of keys and mounting, new in playing ease and tonal excellence.

### Difficult Intervals Made Easy

Remarkably even and flexible scale. Musicians comment particularly on the ease with which notes from G above the staff to C above high C are made and the amazing uniformity of these notes with the rest of the scale without increasing lip and wind pressure. Difficult intervals are produced with an ease and assurance impossible with any other clarinet. Remarkably brilliant scale and rich, full, true-clarinet tone.

If you are one of those who have an unfavorable impression of metal clarinets due to unfortunate experiences with make-shift metal imitations of the wood clarinet, why not prove to yourself—at *no cost*—the merit of these claims. You may have one of these late model clarinets—or any other Conn instrument—for 6 days free playing trial. Write today for full information.

### FURNISHED IN THE FOLLOWING MODELS:

524N—17 keys, 6 rings \$125.00 534N—18 keys, 7 rings \$130.00  
1534N—18 keys, 7 rings. With articulated G $\sharp$  key \$145.00  
Prices include genuine Conn case.



### Joe Zahradka Concert Band

"THE ORIGINAL PANA BAND"  
Five Changes of Uniforms  
SPECIAL TALENT

PANA, ILL.  
June 7, 1929

Conn Peoria Co.,  
Peoria, Ill.

Gentlemen:

At our rehearsal Thursday night we undertook the testing out of your Conn metal clarinet against a wooden one of a good standard make.

We had two men to go into another room where they could not be seen, and then one of them play the same tune on both instruments. Eighteen musicians were the judges and every one of them said that the "NUMBER TWO" clarinet had the sweetest tone, and produced a fuller, rounder, mellower tone than the so called Number One clarinet, and you can imagine how some of those old timers felt that always fight the metal clarinet when they were told that the NO. TWO clarinet was the C. G. CONN METAL CLARINET.

This is the first metal clarinet that this band has tested in that way that has won unanimous approval in being perfect, as far as we are able to judge.

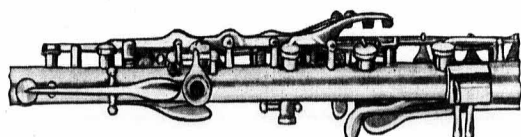
Come always were and always will be the choice of our band.

Wishing you success, we are,

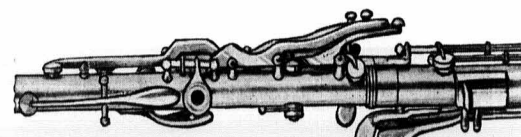
The Joe Zahradka Concert Band.

*J. Zahradka*  
Pres.  
*W. J. Macullo*  
Director.

"A HIGH CLASS MUSICAL ORGANIZATION DEVOTED TO THE CAUSE OF BETTER MUSIC"



One look at the ordinary metal clarinet shows it has been made over in a slipshod manner from the old wood clarinet. Note the big sockets, tall posts and keys perched high above the body.



Now notice the same section on the Conn all-metal clarinet. See how closely the keys hug the trim body. Note low sockets and posts and generally clean-cut streamline design.

## Massachusetts Bay Tercentenary

MARCH

Introducing "Old Hundred," sung by the early settlers of the Bay Colony and one of the few psalm tunes of the period still in general use.

GERALD F. FRAZEE

PIANO

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25

MELODY

### C. G. Conn, Ltd., 1092 Conn Bldg. Elkhart, Ind.

GENTLEMEN: Please send me complete information, free literature and details of trial offer on.....(Instrument)

Name.....

St. or R. F. D.....

City, State.....

County.....



Musical score for page 26, featuring piano accompaniment and a TRIO section. The score is written in G major and 2/4 time. It includes dynamic markings such as *ff*, *mf*, *cresc.*, and *ff*. The TRIO section is marked with *ff*, *mf*, and *2<sup>d</sup> time ff*. The piece concludes with a repeat sign and first/second endings.

MELODY

26

Continued on page 39

Jacobs' Piano Folio of **Flickering<sup>①</sup> Firelight** PHOTOPLAY USAGE  
Neutral Scenes, Filling-in,  
Cheerful Situations  
SHADOW DANCE

INTRO Allegretto ARTHUR A. PENN

PIANO p mf rall. ff

DANCE mf a tempo

Musical score for page 27, featuring piano accompaniment and a DANCE section. The score is written in G major and 2/4 time. It includes dynamic markings such as *p*, *mf rall.*, *ff*, *mf a tempo*, *rall.*, *ff*, *f a tempo*, and *ff*. The DANCE section is marked with *mf a tempo*. The piece concludes with a repeat sign and first/second endings.

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27

MELODY

*p a tempo*  
*mf*  
*f*  
*p*  
*mf*  
*f*  
*rall.*  
*ff*  
*p a tempo*  
*ff*

## OVERTURE. "The Bridal Rose."

C. LAVALLEE.

**Maestoso.**  
*ff*  
*p*  
*ff*  
*p*  
**Andante.**  
*ff*  
*p*  
*pp*  
*p*  
*p*

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Musical score for page 30, featuring piano accompaniment. The score consists of seven systems of two staves each (treble and bass clef). Dynamics include *cresc.*, *f*, *p*, *mf*, and *ff*. Articulations include accents and slurs. The music is in a minor key and 2/4 time.

MELODY

30

Musical score for page 31, featuring piano accompaniment. The score consists of seven systems of two staves each (treble and bass clef). Dynamics include *sf*, *p*, and *sf*. Articulations include trills (*tr*) and slurs. The tempo is marked *All<sup>o</sup> Moderato*. The music is in a minor key and 2/4 time.

31

MELODY

Musical score for page 32, featuring piano accompaniment and a melody section. The score is written in G major and 3/4 time. It consists of seven systems of music. The first six systems are piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support. The seventh system is a melody section, marked *Andantino*, with dynamics *pp* and *p*. The melody is written in the right hand, and the left hand provides a simple harmonic accompaniment.

MELODY

32

Musical score for page 33, featuring piano accompaniment and a melody section. The score is written in G major and 3/4 time. It consists of seven systems of music. The first six systems are piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support. The seventh system is a melody section, marked *rit.* and *rall.*, with dynamics *mf* and *p*. The melody is written in the right hand, and the left hand provides a simple harmonic accompaniment.

33

MELODY

Allo con brio.

MELODY

Risoluto.

MELODY

No 6

# Agitato

For General Use

HARRY NORTON

Allegro

PIANO

MELODY

MELODY

No 7

# Love Theme

HARRY NORTON

Andante con espressivo

PIANO

*D.C. al.*

MELODY

38

*D.S. al.*

MELODY

39

No 8

# Hurry

For General Use

HARRY NORTON

Allegro

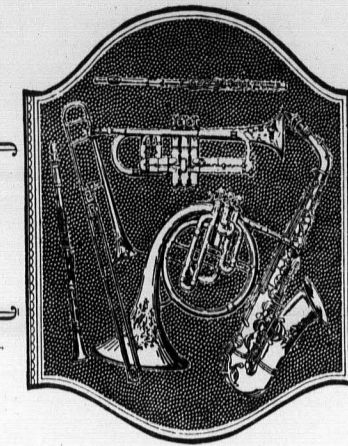
PIANO

MELODY

40

News and Comments About Bands,  
Orchestras and the Great Artists of  
the Musical World

# CONN



King Alfonso Smiles—Sousa Hits the  
Road—Another Blindfold Test—11%  
Saxes—Brick Tops—Family Traits

# CHORDS

### King Alfonso Smiles

WHILE touring Spain with the U. S. Army Band recently, Thomas F. Darcy, cornet soloist of the band and second leader, and Eugene Hostetter, saxophone soloist, played several solos with the band for King Alfonso XIII of Spain.

These solos so delighted the King that he asked that the soloists be presented to him.

"He asked about my cornet," Mr. Darcy said in relating the incident, "and seemed pleased to learn that it was a CONN, the same make as that used by the brass section of his private band, including his solo trumpeter, Señor Mariano Espada, who, by the way, is a very fine player and a charming fellow. This band, under the direction of Maestro Vega, is really a splendid organization and their concert work is positively symphonic in character. The King is really personally interested in his band and its instruments. They play for his dinner every night instead of an orchestra."

The King shouted "Bravo!" after hearing Mr. Hostetter on the saxophone and shook his hand warmly



Thomas F. Darcy, second leader and cornet soloist of U. S. Army Band.

when presented to His Majesty. "He appeared especially pleased with the saxophone solos," said Mr. Hostetter, "and seemed much interested and gratified to note that it was a CONN, the same as saxophones used in his royal band. It was also interesting to learn that the municipal band of Barcelona also uses CONN saxophones. It is one of the finest bands I have ever heard and is recognized as one of the leading symphonic bands of Europe."

The U. S. Army Band was the official United States band at the Ibero-American Exposition at Seville, Spain, where it played daily concerts during the three weeks of the exposition. The band also played nine days at the exposition in Barcelona and spent three days in Madrid.

One feature of these concerts was the Latin-American music which the resourceful director, Captain W. J. Stannard, had prepared especially for the tour. The band received many fine compliments everywhere it played.

Following a series of summer concerts in Washington parks the band begins a two months tour of the United States on October 1, under the exceedingly capable direction of Captain W. J. Stannard.

### Shake Hands with the Fluegelhorn

RECENTLY a prominent New York musician, well known by bands and orchestras in the East, undertook to talk about the fluegelhorn. He said it was a B $\flat$  instrument which was pitched an octave below the B $\flat$  cornet!

Better get acquainted with the fluegelhorn. It is a beautiful instrument and a comer. Even the small band should have two or more. And it isn't pitched an octave below the B $\flat$  cornet!

### Try Your Home Market First

I WOULD like to take charge of a school band or orchestra — or both. I believe my experience qualifies me to give a good account of myself if I can find an opportunity in this work. Do you know of an opening? Thus wrote a musician, who did not understate his ability — as a musician and instructor. But he was near-sighted. Or else he wasn't looking, because a musician from a neighboring town came in and started a school band right under our friend's nose, almost at the moment he was writing his inquiry about an opening.

### Sousa's 51st Tour

JOHN PHILIP SOUSA, the 75 year old composer and dean of bandmasters, left Atlantic City on August 24 on his 51st tour.

Bookings so far include engagements in New Jersey, Pennsylvania, New York, Indiana, Iowa, Minnesota, Nebraska and Colorado. Sousa will carry about 60 men and his program will include a great many of his own compositions.

The Sousa tour has become a national institution and has probably done more to popularize band music than any other one agency. He commands the respect of other musicians, the admiration of the general public and is the idol of every boy and girl in America.

### Another "Blindfold Test"

THE battle of wood versus metal for making clarinets goes merrily on.

One of the most recent skirmishes is that reported by Joe Zahradka, bandmaster of the Joe Zahradka Concert Band, recently judged first prize winners at the Midwest Band Contest, held in Terre Haute, July 25-28.

Mr. Zahradka conducted the blindfold test made celebrated by Old Golds. Two clarinetists, one on a well known wood clarinet and the other on a CONN All-Metal clarinet, played behind a curtain — first one and then the other.

Eighteen members of the band were present and they unanimously expressed preference for "Clarinet No. 2," saying it had the sweeter and richer tone. "Clarinet No. 2" proved to be the metal clarinet.

What a blow to many of those old timers who insisted nothing could take the place of wood for clarinets!

### Eleven Percent Saxophones

WHAT'S the formula for good bands, according to the findings of a survey of 1929 class A and B championship high school bands, conducted by the CONN MUSIC CENTER.

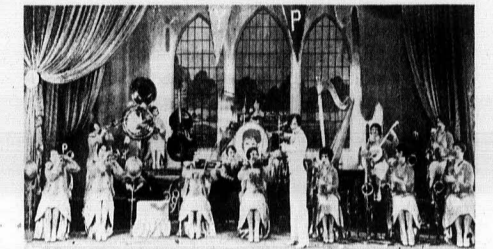
It looks as if the saxophone is about to win its rightful place in the symphonic band. The more resourceful and progressive directors are using a large quota of saxophones to blend the brasses and woodwinds together. Sousa is using eight saxophones in a band of about sixty men, and those who have been listening to Sousa's band for a quarter of a century or more say it was never so smooth and string-like in performance.

The better bands are those which use the more saxophones. First prize winners in both class A and class B use over one per cent more saxophones than second prize winners in the respective classes. This in convincing evidence that a large quota of saxophones improves the performance of any band.

### "Pinch-Hitter" or "Regular"

Shall the saxophone always be used only to double other parts in the band or should composers and arrangers recognize its individuality and write for it accordingly? We ask you.

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THE BRICK TOPS, "America's greatest girl band," are topping the bill in a triumphal tour of big time vaudeville in the central states.

In a little over two years this wonderful girl band has played to nearly 3,000,000 paid admissions, besides doing a great deal of broadcasting and recording.

This girl band has been an inspiration to girls all over the country to take up the study of wind instruments. These girl musicians are earning from \$100 a week to \$500 a week and are booked solid. That's something to set a person thinking.

### Mr. Greenleaf Said to Mr. Weber—

AT THE Denver Convention of the American Federation of Musicians, C. D. Greenleaf, president of C. G. CONN, LTD., sat beside Joseph N. Weber, president of the Federation, listening to some high school bands competing in their national contest.

"It seems to me," said Mr. Greenleaf, "that the school music movement will do a lot to better the conditions for the union musician. Only a small percentage of these boys and girls will become professionals, but their taste for good music will be so cultivated that they will find no pleasure in canned or mechanical music of radio and phonograph. In other words, this movement is creating a vast public which will demand the personal, face-to-face services of musicians."

"I had never thought of it in that way," said Mr. Weber. "I guess you're right."

### Runs In the Family

ABOUT 15 years ago the three Cate brothers were creating quite a furor with their \$1,000 challenge to any other team of saxophonists who could equal their performance.

Today one of these brothers, Frank Brinton Cate, and his seven year old daughter, Baby Claire, are knocking 'em dead in vaudeville with a musical act.

Baby Claire plays the xylophone and the saxophone and is a little wonder on both of them. She is using a CONN F Mezzo-Soprano saxophone because she says it is just the right size for her and has a sweetness and brilliancy of tone that appeals to her.

The F Mezzo-Soprano saxophone, by the way, has made rapid progress in general favor in the short time since it was first introduced by Conn. Pitched a whole tone higher than the E $\flat$  alto, it provides a beautiful solo voice, as well as a most practical and effective addition to the orchestra, particularly needed in passages where it is not possible or desirable to use the B $\flat$  straight soprano for lead. As everyone knows, the latter has been a little difficult for the average saxophonist to master, and is pitched a trifle high for broad reed effects.

For the saxophone quartet, the F Mezzo-Soprano is a decidedly welcome addition to the family, for, as in the orchestra, it does away with the necessity of using an E $\flat$  alto for lead when a B $\flat$  soprano is wanting — or not wanted, as the case may be. The F saxophone, which incidentally is about the easiest playing instrument in the family, removes the limitations of range and color obviously involved when alto voices are used in both the alto and lead (soprano) parts.



Joe Zahradka, director of Joe Zahradka Concert Band, Pana, Illinois, Midwest band champions.



Baby Claire, seven year old wonder on the saxophone.



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## A Principal Talks Out of School

Continued from page 7

was being seated in the stand on Boston Common he found that it was "up to him." As yet, he does not know how he managed to wig-wag through the three numbers, but he remembers the feeling of relief after it was over. He has never suffered from stage fright since.

Since that first year our organizations have steadily increased in size and ability in spite of the loss of some of our best players through graduation. The loss through voluntary withdrawal has been almost nil, although there have been two or three cases. We have played in both of the New England Festivals since that first year, and either the orchestra or band (or both) has won some place each time. In the State Festival, held for the first time this year, the orchestra won the State Trophy, while both organizations won the prizes offered for best instrumentation. Our organizations were the only ones entered in the State Contest having either oboe or French horn.

A less spectacular, but hardly less gratifying result of our work was the acceptance of two of our boys for the New England High School Festival Orchestra last year; one trumpet and one tuba. This year we had seven members, four boys and three girls, playing violin, string bass, trumpet, trombone, tuba, French horn, and English horn; truly a remarkable achievement for a town the size of ours.

For those who may be interested, the following lists give the instrumentation of our orchestra and band at the present time.

**Orchestra:** 8 violins, 1 viola, 2 clarinets, 1 oboe, 1 tenor saxophone, 1 trumpet, 1 trombone, 2 French horns, 1 bass viol, 1 tuba, drums, and piano. Total—21 players.

**Band:** 4 solo cornets, 2 first cornets, 3 second and third cornets, 4 altos, 1 baritone, 5 B♭ clarinets, 1 E♭ clarinet, 1 oboe, 1 piccolo, 1 flute and piccolo, soprano, alto, tenor and baritone saxophones, 4 trombones, 2 BB♭ tubas, 2 snare drums, bass drum, cymbals. Total—37 players.

Although this work has covered a period of five years, I believe that I am safe in saying that during this time the School Board has

paid out less than five hundred dollars for instruments and music. All of the money earned by these organizations has been used to provide the necessary instruments, music, and uniforms. We now own at least a score of instruments including a string bass, 2 BB♭ saxophones, 2 tubas, an oboe, and a French horn. We have a large music library and nearly forty band uniforms. Financing the work has been, and still is, a difficult problem and one that we have not yet solved to our satisfaction, but as yet we have not been forced to ask for outside help. Ours has not been a path of roses by any means, but there has been given to us a new vision of the possibilities of enthusiasm plus a lot of good hard work. We get our pay for the time we put in from the realization that those whom we have had the opportunity of helping in this field are getting, to some extent at least, those things which we longed for in our own school days, but were unable to obtain. A father who has three children playing in these organizations said, in substance, to the writer a few days ago, "Disregarding entirely the value of the music and the musical education which the children in the band and orchestra have received, there has never been anything in this town that has done so much to help so many children make a good use of their leisure time as the instituting of the school band and orchestra."

Do not be discouraged even though you are working in a small community. It is possible, many times, to get results there that would put the largest city to shame. May the day soon come when the National and State Associations will see fit to do something to encourage the small community. I feel that a start was made this year in the reclassification of the competing orchestras and bands. Why not have classes for organizations that include pupils from all grades, basing the classification upon total school enrollment in the towns, instead of on high school enrollment entirely? Of course the expense might be some greater, but the results, I believe, would be more than commensurate with the added expense.

## Where Do We Go From Here?

Continued from page 15

that the repercussion is now getting back to the producers. The discovery is just hitting them that either sound pictures must be sold cheaper, or else silent pictures must string along as a substitute. The alternative is that the small exhibitor will be forced to the wall, and the producers have not yet absorbed the little fellers quite completely enough to view such a course pleasantly.

As to the reception the public has given sound pictures in general, that, again, is a matter of concern. Nevertheless, in spite of the numerous preferences expressed for silent pictures, there can be no doubt that the public has accepted sound as its new form of movie entertainment. The joker lies in the fact that it hasn't gone after it avidly enough to offset increased costs. This leaves the exhibitor perched somewhere between Old Mother Hubbard's cupboard and the Dead Sea. If he sticks to silents he loses money. If he plunges on sound he loses money. If he folds up he loses money.

If he wants to make money, the producer has got to give him a lift, and the signs of the time point out that such a course is about to develop.

So far we have stuck pretty completely to the facts. Now, as we pass on into the future, we must necessarily leave them, and do a little high-powered guess work. The first, and obvious guess is that sound is going to become cheaper. Of course, even if rentals stayed up it would become relatively somewhat cheaper as installation costs were written off, but it will probably do more than that. It is, after all, to the interests of the producer that the small exhibitor survive, and also to his interests that he survive with sound pictures. It isn't good business for the producer to have to continue to turn out two incompatible products that unnecessarily duplicate each other.

The second guess is that sound will become better. Trial and error are at work all the time, and the result of all this experimentation, with money flowing like water, is giving us

better construction in sound pictures all the time. Here again, high prices have been a deterrent. They have forced the small exhibitors into installing cheap, inferior and unsatisfactory substitutes. This angle will adjust itself in time. Poor machines must inevitably be scrapped and become replaced by better ones. In addition, new houses are being better planned acoustically, and old ones specially treated where necessary.

The third guess is the most important, so far as the musicians are concerned. It is that with all theatres presenting identically satisfactory sound pictures, competition must make itself felt in additions by each house to the picture program. Now will some bright little boy or girl please tell me what such additions will consist of? On the correct and inevitable answer to that question, we can pin our hopes of the future, and not, I think, unreasonably. Your Honor, the state rests its case.

## United States Army Band

Continued from page 9

at the Ibero-American Exposition. The flag of each country was raised as our band played its national anthem. *The Star Spangled Banner* was last on the program, and our flag floated proudly in the breeze to thunderous applause.

Thomas Darcy, second leader and conductor of the orchestra, contributes an interesting sidelight on the American cinema at the Exposition. During the band's stay, American films were shown, depicting American history, and among them were *The Big Parade*, *The Covered Wagon*, *The Yankee Clipper*, and kindred subjects. The United States Army Band Orchestra played the original scores as accompaniment for these pictures, and Darcy produced an elaborate and appropriate prologue for each picture. The officials in charge furnished whatever talent was requested, and this co-operation, together with the ability of the band, made the American cinema outstanding. The stay at Seville was brought to a triumphal close with a memorable concert in the Exposition Grounds, followed by a farewell dinner tendered by the Mayor and his officials.

One of the boys, commenting on the dexterous use of the fan among the Spanish señoritas, said, "Zip" and open goes the fan. "Click" and it is closed. All with the greatest of grace and charm." This custom lends a certain piquancy to the conversation of the Spanish girls, and even though the señoritas should not talk, the fan is constantly moving and speaking in an artful language of its own. "Only at Seville do you find the señoritas wearing the mantilla and large comb with bobbed hair," he continued, "for the hair bob craze has entered Spain with a vengeance, and long hair is quite passé."

On June 7th the band arrived at historic Barcelona, chief seaport on the Mediterranean and the topic for at least one song and many a story. The arrival of the United States Army Band closely followed the departure of the Royal Italian Band, representative of Rome, and La Garde Republique Band, sponsored by France.

The outstanding concerts of our band at this time were at the Spanish Village, where nine thousand people came to acclaim them, and at St. Jaime Plaza, where ten thousand

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We are now booking lecture recitals in public, private and state schools of the Middle West, for which we require the services of additional artists, as above indicated. Our service to educational institutions includes besides lecture recitals, consultations, auditions, and demonstrations of the various wood-wind and brass instruments. Applicants, therefore, must play standard solos from memory, and also must be able to speak intelligently in public concerning their instruments and the literature for them.

Artists who can qualify for this work, write or wire for questionnaire. Supervisors, principals, superintendents and others interested in considering bookings are invited to write for prospectus.

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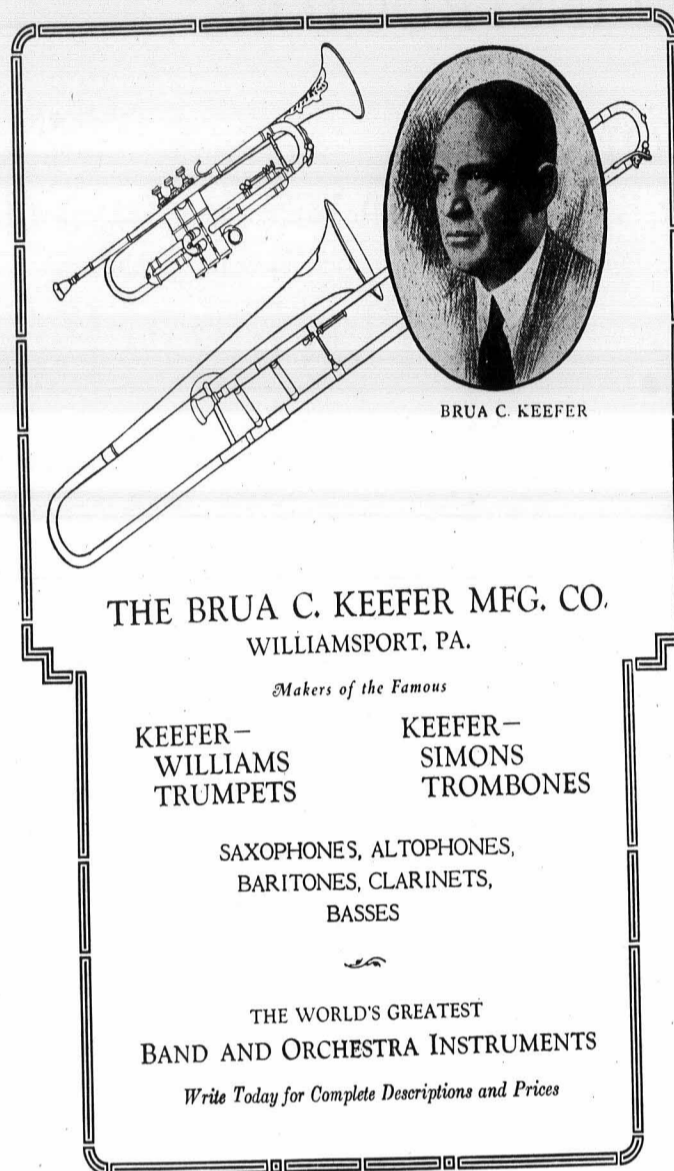
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people enthusiastically voiced their approval of the United States and her "New World Music."

On Sunday, June 16th, at the "Liceo," the world's largest opera house, the band gave a concert of classic music immediately following a three-hour opera. It is of interest to note that the entire audience remained in their seats for the full concert. The newspapers of Barcelona, in speaking of this musical event, declared it to be one of the most distinctive concerts ever given in their city. This comment is of special value, as Barcelona is a recognized music center. Receptions and luncheons were tendered the Army Band in this city by the civil governor and leading military officials, and, following a private concert, the captain-general at Barcelona entertained the entire personnel. Between concerts the men found time to attend a bull fight at Seville. At these fights, for the "Entrance into the Arena" there is music played by a local band, after which the band forgets music and devotes its individual and collective attention to the fight.

Much newspaper space was devoted to our band in every city visited, and Captain Stannard proudly displayed dozens of Spanish newspapers with pictures of the band occupying prominent space, and the word "Americano" in large type. A point of interest to be mentioned is the ease with which the Spanish hosts adapted themselves to the wishes of their guests. In Spain they have what is known as a Continental breakfast, consisting of coffee, or cocoa, and a roll. But when the Yankees said, "Ham and eggs, sunny side up," then ham and eggs it was, and if the natives did not relish the breakfast of our boys, they did not allow this to become apparent to their guests.

The Spanish soldiers at whose barracks our band was quartered showed a quick, and sometimes disastrous interest in the American cigarette. Any standard brand of American cigarette costs the equivalent of forty cents in our money over there, and the boys had laid in, as they thought, a plentiful supply for the time they were to be away, but long before the trip was over they were smoking a local brand, Caneiro, made of tobacco from the Canary Islands, and milder than most of the Spanish cigarettes. Their Luckies and Old Golds had gone the way of all cigarettes, good or bad, via the eager and smoke-hungry Spanish soldiers. All who expected highly seasoned food, such as is found in Mexico, were disappointed, for the food was much the same as ours, and, although cooked in a different manner, was most appetizing.

A berth on a train costs fifteen dollars per person, and one may imagine that the band did its traveling in the daytime. Mr. Darcy completed arrangements for transportation and baggage on the homeward trip. The instruments, of which an extra one of each kind was carried as a precaution, were safely packed away, and the boys boarded the train at Barcelona for Cherbourg, France.

Having fulfilled its mission as "Ambassador of Good Will" and American representative at the Ibero-American Exposition at Seville and the International Exposition at Barcelona, the United States Army Band, affectionately known as "Pershing's Own," sailed for American shores, and landed at New York at the end of June, thus completing one of the most colorful and interesting trips ever undertaken by a musical organization of the United States.

## Here and There in New York

By ALANSON WELLER

A GIGANTIC performance in the open air of that especially "open air" opera, Verdi's *Aida*, was given at the Polo Grounds with a chorus of 250, an orchestra of 150, and the usual elephants, stage bands, horses, and other trappings that accompany this spectacular work. Cesare Sodero conducted. This performance, in part, made up to New York's open air music lovers for the disappointments encountered this season at Starlight Park, the other home of summer opera, where operatic temperament and union difficulties several times put a crimp in the proceedings.

Albert Coates arrived late in July for his season as guest leader at the Stadium. His programs, more novel than Mr. Van Hoogstraten's, included the charming *La Boutique Fantasque*, a suite of short pieces by Rossini arranged by Respighi for orchestra, and *On Hearing the First Cuckoo in Spring*, by the British composer, Delius. Verdi's *Requiem* was sung under Mr. Coté's direction by the Choral Symphony Society, with Jeannette Vreeland, Kathryn Meisle, Arthur Hackett, and Reinald Werrenrath, as soloists. Mr. Werrenrath sang his part from an old and treasured score, autographed by the composer and presented by him to the baritone's father on the occasion of the first performance of the work, in 1874. The *Requiem* was originally intended as a memorial to Rossini, who died in 1868, and several Italian composers were invited each to compose one movement. The efforts were so varied however in style and worth that the scheme was abandoned, and Verdi completed the entire work, renaming it in honor of Manzoni, the Italian statesman.

The Danish Dancers appeared in two pleasing programs at the Stadium, including, among other numbers, an interpretation of Debussy's *L'Isle Joyeuse*.

### Film Notes

Among the interesting films of the month must be mentioned *The Fight for the Matterhorn*, filmed in the Alps and shown at the Little Carnegie Playhouse, and *Johann Strauss*, based on incidents in the life of the "Waltz King," this being shown at the 5th Ave. Playhouse. The Rivoli offered United Artists' version of Longfellow's *Evangeline*, a very beautiful and artistic film with an excellent sound score. It was startling however in the final meeting of the lovers to hear the aged *Evangeline* burst into the theme song which, by the way, was written (shades of *Sonny Boy*) by none other than Al Jolson!

W. C. Handy, "Daddy of the Blues," has just made an immensely effective Movietone sketch, called *The Birth of St. Louis Blues*, with a typical Memphis setting, in which Bessie Smith sings the title number accompanied by chorus and orchestra. The choral arrangement of this early blues song was made by Mr. Handy and J. R. Johnson. The chorus which made the recording has been organized for permanent concert and radio work, and is known as the Handy-Johnson St. Louis Singers. The recording was made by RCA. Mr. Handy is also composing a funeral march introducing the spiritual, *Steal Away to Jesus*.

### On the Air

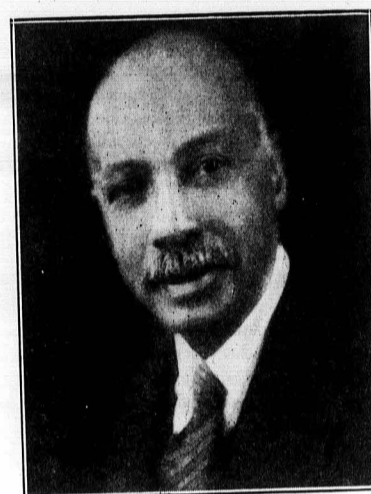
The radio, besides its regular features, offered a number of individual performances of merit including a performance by Godfrey Ludlow and Lolita C. Gainsborg of the seldom heard *Sonata* by Sjogren. These two excellent artists have become exceedingly popular with those discriminating listeners who enjoy programs of the highest types of music. Their sonata recitals have been enjoyed for many months. Rupert Sirrom, the organist who recently offered such a pleasing series of *Concerto Hours*, was heard over WOR in a recital of Mexican organ music. Some novel programs have been given of late by *Mildred's Musicians*, who perform old music on ancient instruments such as the spinet, viola da gamba, and other ancestors of our modern instruments. WJZ offers each week *Vibrant Melodies*, played by the Vibraphone and a string quartet. One of the chief delights of radio to my mind is discovering odd bits like these, each perfect in its own class, rather than sticking to the inevitable fare regularly offered, in which one is interrupted after each number to hear that so-and-so makes nice shoes, or somebody's razors or rugs or baking compounds are the best.

### Wind Instrument Players

Refer to Our Announcement  
on page 52

THE BRUA C. KEEFER MFG. CO.

OCASIONALLY in musical history there emerges a unique figure indelibly associated with some musical form, and, many times, the originator and developer of that form. For instance there is W. C. Handy and the Blues. When one considers the tremendous effect which the blues have had on contemporary American composition, one realizes that his is no mean accomplishment. Blues were the forerunner of jazz, which, after all, is the most typical expression of American life in music yet to come to light, and an expression that this humble writer believes will ultimately develop into a real art form alongside of the already canonized forms in music. Just as the minuet, gavotte and waltz—dances originated by past generations—have been worked into the symphonic fabric, so may the Charleston and the Stomp—dances of our day—ultimately add their colorful thread to the tapestry of serious music. This much for the thing that Handy started. Now for the man himself.



W. C. HANDY  
"Daddy of the Blues"

Handy was born in Florence, Alabama, in 1873, the son of a colored minister. He worked as a laborer in a pipe works at Bessemer, Alabama, learning many work-songs of the laborers which he was to utilize with tremendous effect in later years. In Birmingham he organized a quartet, and he and the members set out riding the rails for the Chicago World's Fair. The brakeman was about to run them off the train when they began singing some of their songs for him, one of them strumming a guitar, and Handy muting his old valve cornet. The brakeman relented and let them ride in the caboose the rest of the way. Before they reached Chicago it was discovered that the Fair was postponed for a year, and they were stranded in St. Louis. Handy wandered to Evansville, Indiana, and paved streets for \$1.50 a day. He eventually landed in Henderson, Ky., where he played in the local band. He frequently visited the wharves where he heard and acquired the songs of the stevedores and roustabouts along the river front.

He next settled in Memphis on Beale Street. A man named Crump was running for mayor, and Handy wrote a song called *Mister Crump*. This later became the *Memphis Blues*, the first real blues ever written. It was sold for a pittance, but has since made thousands for its publishers. Though this song did not, itself, prove profitable to its composer, it increased his fame enormously. Other compositions followed, including *Beale St. Blues*, *St. Louis Blues* (his masterpiece), *Yellow Dog Blues*, and many others. Over six million records of his compositions have been made, including over one million of *Yellow Dog Blues* alone. His works are published by Handy Bros., which concern also publish the newest works of this class by other writers. His own latest composition is *Golden Brown Blues*, and he is also working on a new funeral march introducing the spiritual, *Steal Away to Jesus*. In April 1928 a number of his compositions were performed at Carnegie Hall, under his direction, with sensational success. In April of the previous year he and his troupe had assisted the French composer George Antheil in a concert. Antheil was enormously impressed with Handy's music. Though his reputation is established, Handy is still pioneering in the realms of jazz, still writing first rate compositions of this type, and continually adding to the remarkable contribution which he has already made to American music, for though there are many blues and jazz writers and admirers of his style, there is only one "father of the Blues," and his name is Handy.

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# The Saxophonist

CONDUCTED BY  
W. A. ERNST

## The Saxophone and Sound

ONE might be led to suppose, because I have been doing quite a bit of writing in this column lately on the hot player, the popular dance saxophonist, and their kind, that I have deserted my platform of "Better Saxophone Playing." Indeed I have not! Neither will I admit that a good dance orchestra player is to be considered an outcast in the saxophone field. Regardless of the fact that we who take the saxophone seriously would like to see saxophones established in every symphony orchestra in the world, yet we should not forget that the dance orchestras are the organizations that employ more saxophone players than any other unit of the music business.

No, indeed! A good dance saxophonist is not a low type of player at all. In fact, as I have said before, a dance saxophonist must be a versatile musician to hold down a job. A piano player plays only his piano; a drummer seldom doubles; the violinist or trumpet player has no other instrument to play; but just cast an eye at the saxophonist's battery, and consider what he must be master of in order to qualify for a first class dance orchestra. Realizing the demands made on a saxophonist, is it any wonder that I am always preaching about better playing?

A good dance player has my respect, as I have intimated above, but the chap I feel called upon to criticize is the young fellow who, after five lessons, considers his teacher an old fossil because the latter expects of him study from an instruction book instead of having the lessons consist of the popular tunes of the day; the "wise" lad who gets a tone that resembles two sick cats on the back fence at three A. M.; and, finally, the one who having rehearsed three numbers with friends equally bad as he, considers himself a finished saxophonist. These are the boys who tempt me to a liberal use of invective. And please do not think that I am indulging in unseemly humor because I, myself, and every other teacher of the saxophone, have encountered just such cases, and not infrequently at that. If this were not so, there would be far fewer sour bands inflicted on the public.

I must not be misunderstood, from my reference in the above to the lads who rehearse together, as frowning upon ensemble playing at any stage of study. My stricture concerns the attitude adopted by very young players after having played a bit together. Ensemble work (be the group ever so small) is very helpful to the player. It will encourage better tonal quality, call for better technique, and make the proper keeping of time an essential. And these three things are of the utmost importance to any type of saxophone playing.

### A Bit of Information

It cannot be gainsaid that the sins of the players are visited upon the instrument. Such players as I have mentioned above know too little about the instrument to help its proper establishment in the world. Their version of the genesis of the saxophone might run as follows—"The saxophone was invented by some foreigner and was never played until the jazz bands came into existence." And that would appear to be all they cared to know about the matter.

For their especial benefit and to somewhat correct their misapprehension, I would like to say that the saxophone got its start in military bands and not in the jazz band, as is so commonly the belief of the general public. For thirty years or more, saxophones were used in this country in military bands. Few people—even saxophone players—know of this fact. There were many good saxophonists even at that time, but, outside of playing in large bands, there was practically no work for them. True, the jazz band popularized the instrument, but it has taken some good playing to live down the name acquired by association with bad company.

### Military Band Music

Alto, soprano, and tenor saxophone players, can find much to study in their respective parts to the standard overtures, symphonies, and many numbers found in the regular band arrangements. It can be plainly seen that, in such instances, the complete saxophone quartet is used and may have pretentious parts. It would be well to study the saxophone parts of the finale to the *Fourth Symphony* by Tchaikowsky. This finale has plenty of work for all saxophonists, especially the soprano. One will find it necessary to know one's scales in order to play the latter. The part necessitates such a delicate rendition that one must be a very good saxophone player not to spoil it altogether.

In the band arrangement of the *Sixth Symphony* by Tchaikowsky, and that of the *Eighth* by Beethoven, will be found very interesting parts for the quartet of saxes.

The advent of sound has had less effect on the saxophonist than almost any other orchestra player. Dance orchestras are still hired in restaurants, summer resorts, and dance halls. Saxophonists had not been universally established in theatre pits like violinists, cellists, drummers, etc., so that when the talkies put so many pit musicians out of employment there were not thousands of saxophone players amongst those cast into the open market. Even in the dance field the saxophonist is better off than the other musicians. When so many legitimate instrumentalists were discharged from the pit they sought employment where they could find it—namely in the dance orchestra. In this field they may have taken jobs from men who have done nothing else but dance work during their entire career. In the case of the saxophonist, because of the fact noted above, this new competition has not reared its head.

In the West and Middle West, to be sure, there were many theatres where saxophones were used, but even there the number was far less proportionately than in the case of other instruments.

### Quartet and Ensemble Playing

Judging from the many inquiries that I am receiving every week in regard to saxophone quartets, they are apparently on the way to a great popularity. In making a survey of the New York music houses, I find that there is much more demand for quartet music than ever before. All of the demand is not from New York City alone. From out of the West come requests for catalogs of saxophone quartet music, and information concerning instrumentation. I am glad to see ensemble playing taking a hold on the country. One of the possible reasons why quartets are becoming so popular in small communities is that it is not always easy to organize a band or orchestra, this due to the fact that good players on the required instruments are not always available. However, in ever so small a town there usually can be found a few stray saxophonists with a desire to play with others.

Then, too, in a home where there is a large family, a trio or quartet is possible with the father, sons, daughters, or even Mother, playing. Our highest educators stress the value of music in making the home happy, and as a means of keeping children interested in their home. Ensemble playing holds the answer.

When the young people have a community of interest in music and are able to play together after a short time, I am sure that the result is a happier and more congenial home. Some neighbors' boys might help out, too, and in this way the players would have the companionship of their playmates, broaden their education, and keep out of mischief, all at the same time.

There are many good quartets and much ensemble music for saxophone to be had now, and owing to the increasing demand, I am under the impression that the list will be added to rapidly.

### Saxophone Music

I have just received some fine standard saxophone numbers, *The Artists Sax Series*, published by the Cundy-Bettoney Co. of Boston. These classics are conveniently put out in folio form with piano accompaniment, and should be in every saxophonist's collection. They are not only excellent numbers, but are of great educational value.

The Crawford Music Co. have just released two saxophone quartets, *Sweet and Low*, and *The Lordley*; they can be played with four saxophones of the same pitch, or with the regulation saxophone quartet. These two old songs are dear to the hearts of many, and the quartet arrangements contain modern introductions and interludes of futuristic trend, thus enhancing their beauty still more.

EDITOR'S NOTE: Mr. Ernst, who conducts this department, is an outstanding authority on saxophones, their usage and literature. Formerly of Oberlin College, he now heads his own conservatory, which specializes in the instrument. Questions are solicited from subscribers of record, and all legitimate queries over full signatures addressed care of Jacobs' Music Magazine will receive Mr. Ernst's prompt attention through this column. No questions concerning the "best make" of instruments, "best brand" of reeds, or "best methods," can receive attention.

Jazz is that form of music in which several musicians set out with a perfectly good tune and play it with such skill that the resultant noise is practically indistinguishable from that of a group of riveting machines. — *The Music Master*.

## KEEPING POSTED

For the purpose of putting our readers in touch with the announcements and products of manufacturers, publishers and others; this purely as a reader's, not an advertiser's service. Only new matter will be included herein, and comment on music is restricted to non-critical mention.

Additional Keeping Posted on Page 27

**HEADS UP**, March, and *The Spotlight*, March, both by K. P. Klohr, are two numbers on the catalog of The John C. Church Company, Cincinnati, Ohio, concerning which much favorable comment is forthcoming. They are both simple and effective, so we are told, possessing a fine rhythmic pulse and natural melodic content.

**THEODORE PRESSER**, 1712 Chestnut Street, Philadelphia, Pa., has just issued viola, cello, and bass parts, as supplementary material to their *Ensemble Method for Violin Class Instruction*, by Oscar J. Lehner. These added parts have been arranged by W. H. Bryant. In the *Preface* we find the following: "All of the parts are written so that they may be used in conjunction with the violin parts into which each lesson of the original method has been divided. Any or all of the additional parts may be added to the violin ensemble."

**FRETTED Instrument Orchestras** is the title of a 100-page book, issued by the National Bureau for the Advancement of Music, designed as a guide to the organization and maintenance of banjo, mandolin, and guitar ensembles, and kindred plectrum groups of players. In the preface C. M. Tremaine, director of the Bureau, reminds the reader of the value of the plectrum group as recreational instruments, as well as in school work. Note is also taken of the revival of interest in the music of the fretted instruments which lately has been evidenced. An important inclusion is the bibliography of publications for fretted instruments, both teaching material and that for performance, listed under the headings of the various publishers of this class of music. The book is illustrated with fifteen pages of photographs. It is available, free, to music dealers throughout the country, and to any fretted instrument teacher or soloist who requests it.

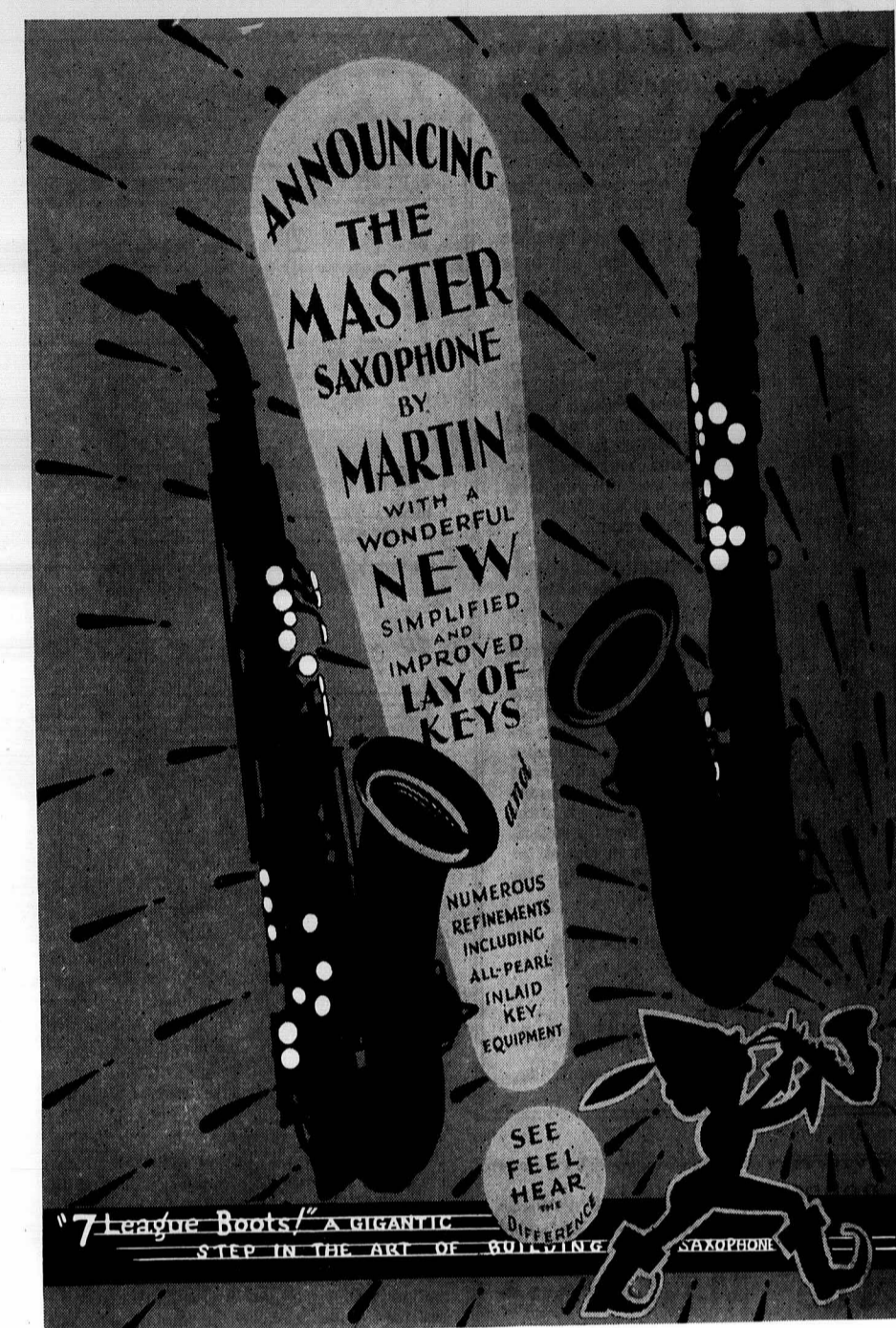
IF THERE should happen to be no Ludwig dealer in your vicinity, Ludwig & Ludwig advises us that you can still take advantage of their recently announced *Trial and Inspection Offer* on the 4 New Ludwig Banjos. Just write them at their Chicago address 1611-27 North Lincoln St., and the arrangements will be made. Of course, if there is a Ludwig dealer nearby, he quite naturally would be the one to whom you should apply. The four new models on which the special offer is made vary in price from \$50 to \$150. Certain features, such as the shell construction and pegs, are stressed in the descriptive literature issued by the manufacturer and—perhaps it would be just as well if you were to drop a card to Ludwig & Ludwig and get your information first hand.

The most recent issue of *The Ludwig Banjoist* breezed in just as the K. P. editor was writing the above, and as usual was so attractive in appearance that the editorial fingers could not resist the itch to ruffle the pages. While you are about it, and in writing to Ludwig & Ludwig concerning their *Trial and Inspection Offer*, you had better include a request for this interesting little magazine.

Vega, of 157 Columbus Ave., Boston, Mass., have just issued a new folder in which are listed and described the Vega Style "N" Special, "Little Wonder" Special, *Whyte Laydie*, *New Professional Vespophone*, and *Vegapar*, banjos. Included are the new prices on these instruments, which makes this circular of particular interest.

A CIRCULAR in color on the *Improved Leedy Vibraphone* with drawings and descriptions of its mechanical features has recently been sent to us. Possibly one of the most interesting developments in this improved model is the new double action damper, which gives the player the same control offered by the piano in the matter of cutting off the duration of tones. This damper action can be adjusted to work in either one of two ways: (1) By releasing the dampers when a downward pressure is exerted on the pedal, as in the piano, or (2) by reversing the action in such a manner that one presses on the pedal to dampen the tone. One simple adjustment of a nut makes the change. A number of other features are incorporated in the new model and are detailed in the circular which is well worth writing for. The address of the Leedy Mfg. Co. Inc., who manufacture the *Improved Vibraphone* is Palmer St. and Barth Ave., Indianapolis, Indiana.

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## The Clarinetist CONDUCTED BY Rudolph Toll



RUDOLPH TOLL

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

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

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

### On the Vibrato

Why is it that the vibrato is not recommended on the clarinet? (Believe me, your column, "The Clarinetist," is always read by me. Keep it up.)

— G. A. B., Beardstown, Ill.

The vibrato if done with the lips or throat would sound ludicrous on the clarinet. However, if it is done with a gentle waver of the hand, yet not overdone, I think it might sound quite acceptable and pleasing to the ear.

### Mostly on Fingering

What would your fingering be in the following examples—from G-F? When played fast would you finger it differently than when played slowly?



How would you finger the following measure taken from "Spanish Dances," U. S. Military Band Journal, third dance, eleventh measure? Could the 73rd fingering given in the Klose (CB) be utilized for this figure?



In fingering No. 117-G, do you not find it to be flat due to the patented A-B fork fixture on the metal clarinet? Please tell me where I can procure a copy of the Debussy "Première Rhapsodie" for clarinet and piano, such as you played on the Sager Hour? Also, can you tell me from which method or book the enclosed leaf is taken? It has the appearance of a good treatise on phrasing, has it not?

— F. L. P., Haiti (Port-au-Prince).

The best fingering for high G is No. 114, and No. 104 for F. It might seem awkward to you at first, but it really is the simplest fingering for this passage. The No. 117 fingering is good only when trilling from high F to G, using or starting with No. 104 followed by No. 117; or in a passage such as is shown in example No. 117 on the same page as the chart.

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No. 72 for Ab. The 73rd fingering is quite out of the question.

In referring to fingering No. 117-G you speak of this note as being flat when played on the metal clarinet. I have not found it so. If you have difficulty in playing it true to pitch, this may be caused by improper lipping on your part.

The *Première Rhapsodie*, by Debussy, may be procured at any good music store. It is a foreign publication.

At this writing I have not yet been able to find from what source the leaflet to which you refer has been issued. I shall try again.

### Something Should Be Done About This

ONE of the nearest approaches to folk songs that America possesses, one of our loved melodies of Stephen Collins Foster, *My Old Kentucky Home*, has been turned down flat, just like that! by an English clergyman. He is the Rev. G. F. Naylor, curate of Lower Kingsford in Kent, who says and would hear sung: "Give me Kent and you can keep Kentucky." He states: "Everywhere I go, and I am an enthusiastic dancer and theatre-goer, I hear songs only about other countries—especially the southern states of America. So I said to myself, 'let's sing about England' and turned out this song."

The words to the chorus of his effort run:

"So give me Kent and you can keep Kentucky,  
England's good enough for me;  
Leave me here and you can call me lucky,  
On the chalk cliffs by the sea;  
The rolling Mississippi may be wide and long,  
But I'm for the Channel and an old sea song."

We won't criticize words and metre of the chorus effort, more than to say that they are not quite true to fact; insofar as we know, not many people sing old "sea songs" when crossing the Channel—they're too busy singing "railing songs." Now contrast the softer beauty of woodlands and glades and rolling fields of the old Blue Grass State, with the harshly glaring white chalk cliffs; also, compare the appealing lilt of "in the moonlight you can hear the darkies singing, in my old Kentucky home far away," with the somewhat brusque "England's good enough for me." We do not know anything about the music of this effort, which was composed by an organist friend of the curate, but we do know the sweet melodic flow of the old Foster song.

Of course there are a lot of musicians who don't know when they are well off. But there are ten times as many who don't know when they are not well off.

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### Transpositions for Bb Horns

AN inquiry from M. E. T., New Brunswick, asks about Bb wind instruments playing in the treble clef and whether transposition is necessary if this is done. M. E. T. says that in playing trombone parts in hymn arrangements she plays either the bass notes in the hymn arrangement or else the melody, but is not conscious of doing any transposing in the process. An old bandsman in her orchestra who plays the cornet, complained recently about a certain number which was written in four sharps, saying that he would have to transpose it to six sharps and that this made it very difficult. As M. E. T. did not transpose when she played treble parts on the trombone, and as the trombone is also in Bb as well as the cornet, she asks for information as to the transposition.

A wind instrument in Bb is so made that the natural key for it to play in is Bb; that is, the air column in the tube plays the intervals in the key of Bb, when it is blown, without being changed by the keys. As C is the key which is written without the interference of sharps or flats, it has become customary for Bb instruments to play in the key of C (not using the horn keys so much) when non-transposing instruments like the piano, the violin, the oboe, and other instruments in C are playing in Bb. This means that parts for all Bb instruments are usually written one tone higher than they actually sound.

The convenience of this is especially noticeable when the non-transposing instruments are playing in keys that use very many sharps and flats. A plurality of sharps or flats are hard to play on wind instruments; consequently, it is possible to use a wind instrument built in the key of A and play parts that are written a minor third higher than they sound instead of a whole tone higher. Thus, when the transposing instruments are playing in E, four sharps, Bb instruments would be playing in Fb, six sharps, which is very difficult, but instruments in A would be playing in G, one sharp, which is comparatively simple. The wind instrument player would play this part on an A cornet written in the key of G with the same fingering as though he were playing on a Bb instrument in the key of G; consequently, he would not need to use a different fingering on the A cornet than on the Bb cornet.

It is also true that trombones play in the bass clef in the same key that the non-transposing instruments use. This is because bass parts move much more slowly than soprano parts, and consequently the difficulty of taking care of several sharps or flats in the signature is practically done away with, as in slowly moving parts there is plenty of time to find them.

When trombone, baritone or bass parts for Bb instruments are written in the treble clef in standard band and orchestra arrangements, it is customary to write them one note higher, just as is done for the Bb cornets, trumpets and clarinets. This is, generally speaking, the case because bass parts written in the treble clef are usually for the benefit of bass instrument players who were originally cornet players, and have transferred their horn-blowing activities to the bass clef instruments. By having a treble part written for Bb instruments one tone higher, they can use almost the same technique in playing trombone, baritone, or bass, that they had developed for the cornet.

If M. E. T. uses parts in the treble clef, and written in the same key as the piano, for her trombone, it really means that she has learned to read in the treble clef actual pitch, and, consequently, she is not conscious of any transposition. A cornet or trombone player who has learned to play his instrument in the usual way, when reading from a part written in actual pitch treble clef has to add two sharps or two naturals to the signature and play every note one tone higher than it is written—not exactly an easy thing to do, especially if the melody moves with very much rapidity.

The necessity for making wind instruments so that many of them are transposing instruments is explained by the fact that their tone is produced by the vibration of a column of air. The stringed instrument player can tighten his string or he can use a heavier or lighter string so that the length of the string and its tension are in proportion to the pitch it must produce. The band instrument player or manufacturer can do nothing to change the tension or the specific gravity of the air column which vibrates to produce wind instrument tone. The only thing he can change is its length or its thickness; consequently, there are certain keys in which wind instruments can be built that sound better than other keys, and there is no way to correct this unless someone discovers how to alter the specific gravity of air or how to change the atmospheric pressure which produces the tension of the air column. These more effective keys are Bb and A for soprano instruments, F and Eb for middle register instruments, and Bb and Eb for bass instruments. Shortening the column of air in a Bb cornet sufficiently so that the pitch of the open tube is C instead of Bb is detrimental to the tone of the instrument, and there is apparently no way to avoid this deterioration of tone quality, because in a C cornet or clarinet the tension and specific gravity of the air column is not in correct proportion to its length or thickness.

Players of Bb wind instruments who read from non-transposed treble clef parts either have taught themselves to play in that way or else they consciously transpose the part when they read it. Either one of these methods is not practical for numbers of very great technical difficulty, except for the exceptional player of extraordinary skill.

—G. A. F.

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(signed) J. Edward Bouvier

Worcester, August 31, 1929

(Refer to pages 1 and 18)

# THE BUZZ ROLL

By GEORGE L. STONE

**T**HE author of this article on the Buzz-Roll has for the past twelve years been conductor of *The Drummer* department in this magazine, succeeding in this capacity to his father, George Burr Stone, for forty years prominent as a band instructor, director, drum major, and professional drummer with many of the best known organizations in the East. In the latter years of his life Mr. Stone, Sr., devoted much time to writing on drum subjects and teaching the playing of percussion instruments. His son has followed in his footsteps in such matters.

George Lawrence Stone entered upon his professional career in 1901. In 1907 he joined the Boston Festival Orchestra, under the baton of Emil Mollenhauer, as tympanist and bell soloist. He next became connected with Stewart's Band and later enlisted in the First Corps Cadets, ranking as regimental drummer. When the Boston Opera House opened its doors, Mr. Stone became a member of its orchestra and remained with the organization during the entire period of its existence. After the disbanding of the opera company, he devoted himself to vaudeville and soon was playing "big time" on the Keith Circuit.

It was while he was in vaudeville that Mr. Stone was offered a three-year contract with the Boston Symphony Orchestra to fill the place of Thomas B. Senia, forced to resign because of ill health. Circumstances did not allow him to accept this flattering offer to play with one of the great orchestras, and in the opinion of some, the greatest orchestra, of modern times.

Of late years Mr. Stone, has been devoting himself largely to teaching, and it is his experience in this field as well as that gained in his widely divergent activities as a professional drummer, which fits him to write authoritatively on all drum subjects, including the one discussed on this page.

### Art Not Chained to the Past

To this I take exception. It is not possible that new discoveries and improvements have been made in every art, science, and field known to man except in the art of music (in general) and of drumming (in particular), and that these have remained, and are to remain, unchanged.

Times have changed, and drumming with them. Seventy-five years ago the snare drummer's activities were confined largely to band and field music. In orchestra, a snare drum was called for only in the largest combinations. In orchestral scores, snare drum parts were written sparingly, if at all. Now, orchestra drum parts are written freely, and there is a drummer with practically every orchestral combination from piano and drums for dance, or the five piece concert combination, up. The 12 x 17-inch snare drum (still in its original size for military playing) has shrunk, for orchestra, to the popular orchestra size of today, namely the 5 x 14. On the 5 x 14 the heads are thinner and more sensitive, and the snare snap is intensified. The volume of tone has necessarily decreased as the size of the shell has shrunk, much smaller sticks are used, and the roll is correspondingly condensed (for want of a better word) to fit these altered conditions.

Lest I be misunderstood, let me state that I am not going to decry the twenty-six (more or less) drum rudiments as set down in "Strube" and "Bruce and Emmett." Far from it. I was brought up on these rudiments, and, in turn, have taught them to many hundreds of drummers, always stressing the fact that they are the foundation of drumming, and that without them drumming is impossible.

But in every-day playing, the drummer of today goes further, or deviates from, the exact patterns of these twenty-six rudiments; not from choice but necessity, for composers are constantly writing in new effects, and musical directors are constantly asking for something different.

If the composers of today were to write their music in the same style as did the writers of, say, seventy-five years ago, drumming would doubtless remain unchanged, but modern writers have ideas of their own on this subject, and the music of today differs radically from the older compositions.

It naturally follows that drum parts and drum style should change in a corresponding degree, and the modern schooled drummer finds it increasingly difficult to make his work meet the exacting requirements of modern musicianship; to satisfy his leader and still conform to the way he was taught to drum from the drum book. There are any number of instances where modern musical requirements clash with drum-book-technic, and from these I might select matter for further discourse, but as this article was inspired by the Buzz Roll, I will return to that subject, remarking that although by no means a recent development, it represents a deviation from the old-time rudimental roll.

For the benefit of the layman it may be well to give a brief analysis of the drummer's roll, which I will do by quoting, below, portions of one of my articles upon that subject written in answer to the question of "D. E. D., New Orleans, La.," and which was published in the July 1928 *JACOBS' ORCHESTRA MONTHLY*:

Sostenuto, or the sustained tone, is obtained on various instruments by various methods. Thus, the violin tone may be sustained indefinitely by drawing the bow across the strings, tones of short or long duration are produced in the wind instruments by blowing; the harp string is plucked, and its vibration prolongs the tone. The snare

drum, struck with a stick, possesses but one tone length, namely, a short, sharp snap. This tone length might well be designated in musical notation by a sixty-fourth note, yet its duration could be no different if it were written as a whole note. Therefore, to sustain the drum tone through its proper note value we make use of the roll. Technically the drum roll may be described as a "reiteration of beats, even in power and sequence, yet delivered at such speed as to produce the effect of a sostenuto, or sustained note." There are two methods of producing this reiteration; they are known as the Two-Stroke Roll and the Crush Roll or Buzz Roll.

The two-stroke roll (or old style) is made with two strokes of each stick in alternation, or a stroke and a rebound. It is intended for band and military playing, in which a large drum is used, as plenty of power and volume are required.

The crush buzz roll (modern) is a rebound roll, in which the sticks are crushed down onto the drumhead in an endeavor to produce as many rebounds as possible to each stick movement. This is a finer and closer roll, yet necessarily of less power, and is intended for orchestral playing on a smaller drum.

### Let Us Clarify Certain Matters

Now in order to justify the buzz roll I must first clear away the smoke screen in which it is enveloped. "Buzz," an apparently innocuous little word, is greatly misunderstood when applied to the drummer's roll. It makes the partisan of the Dada-Mama see red for no other reason than that he misconstrues its exact significance. With this one word properly defined, and its prevalent misconception explained away, there should remain no reason for anyone to question the importance or legitimacy of the buzz. The following comparison of the two-stroke and the buzz rolls is intended to clarify the exact meaning of the word "buzz" in the reader's mind.

The two-stroke rudimental (or rudimentary) roll, also called the two-beat roll and the Dada-Mama, has no place (as such) in modern orchestral drumming, save for a fortissimo climax or an occasional phrase or strain of a military character in which the orchestral style is momentarily replaced by the indicated phrasing or idiom. This is the way we *practise* the roll and the way we play it in band. The drummer's roll is one of the rudiments. Rudiments to the drummer are what scales and long tones are to the players of other instruments. They are the exercises which the beginner must learn before he may proceed to the study of the more complicated rhythms, and these rudimental scales, exercises, or whatever you may call them, must be mastered one by one, after which they may be incorporated into military drumming, art drumming, concert drumming, dance drumming, or in fact in any style of drumming which the player may be called upon to do.

In practicing the two-stroke roll, we first strike two strokes, or more properly a stroke and a tap, with each stick LL-RR and so forth, by wrist and arm movement, quite slowly at

first. This is the proper beginning of the Dada-Mama. Slowly accelerating in tempo, we find it necessary, after a certain speed is reached, to substitute the tap and rebound — L tap L rebound R tap R rebound — and so forth, and with this tap and rebound we still continue to accelerate in speed until we arrive at the speed limit at which our arms may be alternated rhythmically and in muscularly relaxed comfort. The two-stroke roll played at this maximum speed is the one customarily used in military playing on a military snare drum.

This roll may then be further closed in, if a still closer roll is desired, by a slight additional pressure upon the sticks, still with muscles relaxed. This pressure produces two, three, or several more rebounds to each arm movement instead of one, and thus we get the buzz (you might also call it "crush" or "press" roll), which is the roll commonly employed in orchestral playing upon an orchestra drum. This buzz roll is *not* applicable to military or exhibition playing on a military street drum. I have never stated that it was, nor has any other writer, to my knowledge. It is *not* to be confused with the two-beat or two-stroke roll. I have taken especial pains in my writings to stress this point.

### The Divergencies of "Buzz" and "Scratch"

But, unfortunately, the buzz roll has become confused with the "scratch," that type of roll that neither I nor any other schooled musician will tolerate. In all things there seems to be an extreme. In drumming, the extreme is the scratch roll, that exaggerated, superfast scratch which some non-schooled drummers employ, digging their sticks down into the drum at mile-a-minute speed, with tense muscles, thinking that abnormal speed of arm movement and four hundred horsepower pressure on the drum head will give them a fine close roll, and tying themselves into knots in the endeavor to produce such a roll. I positively have no use for the scratch roll. It bears no relation to the buzz roll or any other legitimate roll. Anyone thinking otherwise is laboring under a misconception.

I have listened to, and have played for, many, many talented drummers. Almost without exception they have made their roll fit the character of the music played, "opening it up" for band on the deep drum, and "closing it in" for orchestra on the smaller instrument. This is musicianship-judgment-practicality-schooling.

Then I have listened to more than a few "old-timers," who while claiming to play nothing but the two-and-two-stroke-only roll, unconsciously pressed their sticks down onto the drumhead, thus producing a perfect buzz. I recommend to the reader that he study his own roll carefully before identifying it in too positive a manner to others. It may be that you, too, are fooling yourself without realizing it. Remember that it takes but the slightest additional pressure upon the sticks to transform the two-stroke roll into a buzz, and at this border line between what we might call the close two-stroke and the open buzz, the extra beats of the buzz creep in so gradually that they are indistinguishable except to the most critical and accurately attuned ear. While checking up do not forget that the character of the buzz enters not only into the long roll but the short rolls as well, and even into the double grace note preceding the principal note in the ruff. This brings in all beats into which the ruff enters, including the single and double drags and the ratamacues. The "Dinner Call," which contains a combination of double drags and short rolls, affords the analytical student an exceptional opportunity for check-up.

Again quoting from my previous article:

It [the two-stroke roll] is the coarse solid roll for outdoor playing; the roll for building up the powerful crescendo and "fff" crashes which impart so much tone-color and brilliancy to the band; it is the roll for the drum corps man, and particularly for the rudimental drummer playing army duty on the field or on the exhibition platform, where power and dexterity are paramount.

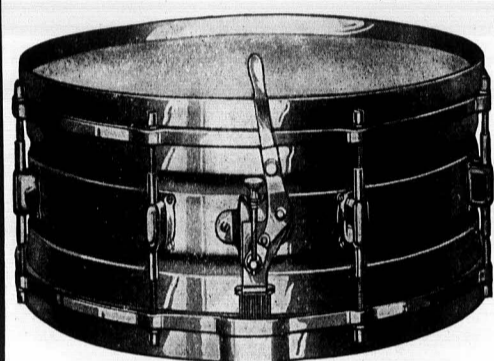
On the other hand, the modern roll is designed to meet a different set of requirements. It is intended more for indoor playing, in smaller ensembles, and on a smaller and lighter-toned drum; it is smoother, more elastic, and by virtue of closer rebound, speedier in action; it is more delicate, allowing quicker transition in tone color; in short it is more controllable in manipulation, thus being better suited for meeting the exacting demands of modern music.

Each of these rolls, the ancient and the modern, occupies its own particular place in drumming, and each, in its own place, is indispensable. One style of roll can no more be standardized into every style of music than could one size of drum, one costume, or one sheet of music. An attempt to fit the open roll into snappy, up-to-date orchestral playing results in incongruity to the whole, and disaster to the musician. Likewise, a parade drummer with a he-man's



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to make three or even more beats with each stick. That is, of course, accomplished in a sort of subconscious way.

The student should by all means practise a two stroke Dada-Mama on the pad or on the street drum, but when that roll is applied to the orchestra drum using lighter sticks and while closing the roll, it will automatically become closer and go into a buzz, but the buzz will be of an entirely different and more pleasing character than the formerly described, so-called "scratch."

With the rudimental buzz, the roll is much more even because the student has acquired a control rebound in his practice period; also — and this, to my mind, is the greatest advantage in the rudimental buzz — the player in the case of a crescendo, especially in military band work, sticks do not move as rapidly as the scratcher would move them, but the rudimental buzz synchronizes, even in the pianissimo, with the pulse of the movement. As the crescendo increases in volume the pulsation, dropping, however, some of the extra beats that were set up by the buzz until finally, in the climax or the loudest part of the crescendo, the drummer in orchestra or band is actually making a strict two-stroke roll but getting the required volume and without muscular fatigue. All of this is attained simply by being able to start the roll with a soft close buzz; then by increasing the volume, simply allowing the sticks to rebound to a greater height, opening up the roll as more volume is required, and by holding to the synchronized pulsation of the tempo, a very effective and accurate climax can be attained. The same holds true of a decrescendo, where the roll starts with a forzado.

Thanks again for your kind letter, and with kindest regards, I remain,

(Signed) Wim F. Ludwig.

It might be timely to mention J. Burns Moore, the teacher of the Rudimental Champion, Frank Fancher. Here is a student in drumming, and in rudimental drumming, as well. Below is what he writes in a recent letter: —

About the Buzz Roll, I think the same as yourself. I really think that the absolute two-stroke roll would sound too coarse (in orchestra).

(Signed) J. Burns Moore.

Here is another voice from the army of the criticized — an excerpt from a letter recently received from Frank Holt, drummer of the Sousa Band.

My dear George: I read the question in the July issue of JACOBS' ORCHESTRA MONTHLY Drummer's Column written by D. E. D., of New Orleans, La., and the answer by you.

I want to say that I certainly agree with your answer in every statement you make. I personally believe that a drummer who can pick the long roll to pieces and put it together again (as D. E. D. states) is much better than one who can not, and the drummer who cannot do a good open roll is absolutely out so far as street work is concerned. Howard Goulden and myself use both the open and closed roll in the band and in our work. By the way, the boys send their best wishes to you.

Gus Helmecke went through the question and answer, and says he certainly agrees with you. Says he was in the business when the open roll was mostly in use, and he is still in the business with the modern roll, and he believes in both of them and says that your article hits the nail on the head.

Goulden agrees with your answer, and says that he believes the larger the drum the more open your roll has to be.

Sincerely,  
(Signed) Frank Holt.

Here is still another, from Jack Lynehan, teacher of J. Burns Moore. Lynehan is a dyed-in-the-wool rudimental drummer and a traveling show drummer as well; generally traveling with a Ziegfeld show.

Friend Stone: Regarding the making of a close roll with two or more strokes; I would say that more than two strokes are permissible as long as the drummer does not make a scratch roll out of it.

I never heard but one drummer ever say his roll was too close. And when I heard him play, his roll was not close enough.

Yours sincerely,  
(Signed) Jack Lynehan,  
Care of Ziegfeld Rosalie Co.

The above are opinions of but a few from the thousands of American drummers in the symphony orchestras, the great concert orchestras and military bands, the opera houses, the theatres, the broadcasting studios, the recording orchestras, ad infinitum; men who teach and play; who are conscientious students, taking their work seriously; who believe in themselves, and whose use and endorsement of the buzz roll conclusively establish its legitimacy among the rudiments of drumming.

I saw a musical maniac the other day. He tried to play the *Anvil Chorus* on a hand saw. — *The Music Master.*

## The Piano Accordion

A Department Conducted by CHARLES EDGAR HARPER

You will pardon the many questions I am about to ask, as I am intensely interested in the piano accordion. There is no local means of obtaining instruction on this instrument, and having just purchased a very nice one, I do not wish to start with wrong positions or get into bad habits of playing. I have been working on the instrument for nine weeks only and can play numbers like "The Wedding of the Painted Doll" and "Sharpshooters' March," etc., passably well, having had the benefit of piano training previously. Can play the major scales at a good speed on the basses, but the minor and chromatic are more puzzling and require some stretching of the fingers.

What is the proper method of holding the instrument? In a vertical position or at an angle? What is the proper method of placing the left hand so as to manipulate the basses with the greatest facility and properly control the bellows? Some players have told me to place the thumb in a parallel position to the rows of bass buttons and brace the back of the hand against the strap, leaving the fingers free. I have tried this, but find it awkward to make long reaches, my fingers being short. Should the strap on the bass end be loose or tight? I have trouble with the hand perspiring and sticking so that it is hard to shift the position on a change of key. In your instructions in the July issue regarding the practice of exercises for jumps, do you count the thumb as a finger or not? Is there any method of suspending the accordion so that it is convenient to make a quick change when doubling?

In my piano numbers I notice a chord that I do not know the harmony name of. This is the major chord with the addition of the sixth included, and it could be made on the bass of the accordion by combining the G major button with the E minor for the key of G. Is this proper or should the G major button be played alone in this case? — D. A., Battle Creek, Mich.

THE above given letter from D. A., of Battle Creek, Michigan, in that portion which says, "having just purchased a very nice one, I do not wish to start with wrong positions or get into bad habits of playing," points a matter of real importance to all who contemplate study of a musical instrument.

How many people there are who might have realized their ambition to become musicians, had they not tried without proper instruction to learn an instrument and, becoming discouraged, finally entirely given up the idea of playing. Incorrect methods, wrong finger technique, insufficient knowledge of fundamentals; all these things combined have proven themselves too great an obstacle to overcome.

There are a few who have been able to progress to a certain point by themselves, and then, realizing the need of instruction, have made arrangements for lessons. These pupils present a difficult problem to the teacher. Their methods of playing must be corrected, it becomes necessary for them to gain a knowledge of the fundamentals which they lack, and all this must be done without causing them discouragement.

It is at times difficult for the uninitiated to realize the necessity and value of this corrective work, and thus again the problems of both student and teacher are increased. After the student has overcome his incorrect habits, then begins the process of learning correctly, and there are few but realize the amount of time they have wasted in trying to learn alone.

I cannot too strongly advise the beginner to get started correctly. Engage the services of a good teacher, and you will save yourself many hours of discouragement. The results obtained will really prove the value of this advice.

You have the right idea, D. A., and I assure you that it is a pleasure to answer your questions; incidentally, there are no apologies necessary.

I find the best method of holding the instrument is to have it well-balanced on your shoulders and slightly tilted, with the lower corner of the fingerboard toward the left. This position has a tendency to keep the instrument more level when extending the bellows, and also to keep the weight of the bass section, to a great degree, off your left arm.

The strap on the bass section should be loose enough so that your hand is allowed to slide readily into any position necessary for playing the basses, but it should not be loose enough to allow the hand to come very far away from the bottom of the instrument. I do not advise placing the thumb against the bass board, as it has a tendency to retard finger action. Place your hand through the strap to the point where it is easy for you to reach the first row of basses with either the third or fourth finger. This will place your hand in a practical playing position and give you a greater chance to use your little finger, which at times is most useful. The fingers on the left hand are

numbered the same as for piano: 1, 2, 3, 4, 5, starting with the thumb.

The Soprani Co. has an apparatus for holding the accordion that solves your problem of a quick change when doubling.

The chord which you mention is the E minor seventh chord. The method of playing it will depend upon the bass note called for. The E minor chord may be used as a substitute, or the G major chord combined with the E found in the first row (in front of C). The combination of the G major and E minor buttons is hardly practical, particularly if the change has to be made quickly.

If you will use your little finger (5) to play with both E5 and A5 in the chromatic scale of C, I think you will find the scale less difficult.

The Major Scales (Bass).—When learning to play the major scales on the basses, the student is advised to memorize both the fingering and the arrangement of buttons. All major scales are played in the same way. By starting on any button in the second row and using the same comparative arrangement of buttons, the major scale of the button on which you start may be played. The scale of C major is given below: —

First Row . . . . . 4 3 2  
A E B  
Second Row . . . . . F C G D  
4 3 2 2

### Difficulty in Shifting

Just a line from another piano accordionist (who is not yet out of the "Home Sweet Home" class, but who hopes to be some day by putting in some real hard work on the instrument). Your articles in the JACOBS MUSIC MAGAZINES have been very interesting, and I have written for back numbers containing your articles.

I have some difficulty with the buttons when changing from G chords to C chords (next row of buttons down), and from G chords to F chords (second row of buttons down). In fact this occurs when changing from any of the higher chords to chords lower in the row. When I move my hand (left) down to strike a lower chord, the piano accordion due to its construction also drops. Consequently, I do not strike the correct chord.

I would appreciate your giving me a remedy for this.

— E. E. D., Elyria, Ohio.

While there are several things that might cause the difficulty you are having, I think the most probable are the following: 1. You may have your shoulder straps too loose, which would allow the instrument to move around much more than it should. 2. You may be using too much bellows. If the bellows are pulled out too far, this will allow the weight of the entire bass section to rest on your left arm. Beginners are very liable to have difficulty in this matter. Why not check up on these points, and if you still have the same trouble, let me know and I will try to find some other explanation for you. Keep up the good work on practicing. Plenty of real hard, concentrated practice has never yet been beaten as a method of becoming a good player. Good luck to you!

EDITOR'S NOTE:—Charles Edgar Harper, conductor of this department, is an experienced player and teacher of the Piano Accordion. Questions concerning the instrument are solicited from subscribers of record, and all legitimate inquiries over full signature addressed to Mr. Harper care of this magazine will receive prompt attention, but through this column only. Questions concerning the best makes of instruments, "methods," etc., obviously cannot be recognized.

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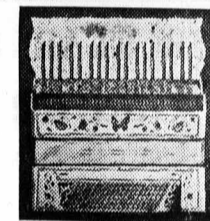
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# The Tenor Banjo Symposium

Conducted by GIUSEPPE PETTINE

BESIDES the weighty and much appreciated opinions of players of national reputation, readers of last month's Symposium had the opportunity of hearing from one of the country's prominent manufacturers of tenor banjos, Mr. William Lange, and his words of appreciation are acknowledged with thanks. I should like to hear from other manufacturers on these vital points of tenor banjo technic under discussion. I want to take this opportunity to remark that the progress of the tenor banjo, both in tone and workmanship, has been simply marvelous, and in the history of musical instruments' development one will hardly find a record of such speedy growth.

So far we find that the symbol question is going to hold the center of discussion, and it is well that it should. This problem must be solved, and we have men capable of solving it. Come, write in! I want to hear from the young players and amateurs as well, for they can help us discover some side of the question that might otherwise be obscured by our business interests or pet theories.

As to this matter of the tenor banjo being used for accompaniment only, in my opinion the thing is simply absurd. What would you think of an executive taking over a group of employees and not inquiring into the possibilities of each individual? Do you suppose that he would keep a strong, intelligent, good-looking young man sweeping floors just because he appeared inexperienced or because he happened to be on that job? Not if he knew his business. Most likely he would find some way to utilize all the good qualities of that young man for the benefit of the concern.

The tenor banjo is young and it has all the attractiveness and enthusiasm of youth. It is good-natured and will lend a hand to any kind of musical work. Yet it can sing a melody as well as any other instrument, and, if given a chance, can evolve some of the most beautiful arpeggios ever heard, and deliver an obligato with a vigor that will bring cheerfulness to your heart.

As for the third question, regarding notation and fingering, why that should take no time in solving.

I want again earnestly to request that amateurs write in. Their help is positively needed. Names will not be used if such action is requested, but the letters will be published with initials only. Come, lend your cooperation.

—GIUSEPPE PETTINE.

**A. Bellson, St. Paul, Minn.**

After carefully considering Question 1, namely, "Should the present symbol writing be entirely discarded?" I would say "Yes" for the following reason:

The symbol should have no place on any musical score. Music needs no charts or symbols. A pianist, for instance, plays chords, but no symbols are to be found in piano music. Therefore, I am of the opinion the symbol should be only used in instruction books where the chords are being analysed and studied for the first time by the banjo student. Of course, a banjoist has to be a musician to be able to read an orchestra part or solo without the aid of symbols, but why should he not be a musician when he is being paid for being one? I firmly believe that the mere fact that a banjo orchestra part is symbolised out is enough to queer both the banjo and the banjoist in the eyes of any real musician.

In answer to Question 2, namely, "Should the tenor banjo be considered as only an accompaniment instrument?" I would say that this question should give the banjo fraternity no trouble. The tenor banjo is certainly not to be classed as an accompaniment instrument only, because as a matter of fact it is a wonderful solo instrument. The tenor banjo is excelled by other instruments, such as the piano, the guitar, etc., as an accompaniment instrument, but as a solo instrument, it is excelled by none. All the effects produced on any fretted instrument can be played with wonderful results on the tenor banjo, such as duo style, full harmony, arpeggios, harmonics, the most rapid runs, and even pizzicatos and vibratos. The one and only objection to the tenor banjo today is its length of scale, 25", which is now generally accepted as standard. This length of scale is now used by practically all of the professional players and soloists in America, including the writer. It is really too long for players with small or ordinary hands, and consequently the instrument will suffer as a solo instrument so long as the 25" scale is considered standard. Of course, you might say why not play a shorter length scale? The answer is *Tone*. Up to this time no manufacturer has produced a shorter scale tenor banjo with a tone equal to that of the 25" scale instrument, and that is the reason why practically all professional players use it. I understand that one manufacturer is already making a 25" scale tenor banjo. From a solo instrument

standpoint this instrument would naturally be awkward. What we need for the purpose is a better tone short scale, not long scale, instrument.

In answer to Question 3, namely, "What system of fingering and notation should be recommended?" I would say that I was not aware of a variety of existing opinions on the matter of notation among trained tenor banjoists and teachers. I believe we will all easily agree that the transposed or commonly called Universal Notation is the correct and best notation. All extremely high notes or chords can be written actual notation, but, when written, actual notation should be marked, "8va."

The system of fingering unfortunately cannot be so easily settled because of the existing different length of scales. The writer is aware of the existence of tenor banjos with 19, 20, 21, 22, 23, and 25" scales. You can readily see that these various different length of scales could not possibly be fingered alike. However, the best fingering for the 23" scale, which as I have said is at present considered standard by most players, is as follows:

### SINGLE NOTE FINGERING

Scale passages of three notes containing three half-tones should be fingered with three consecutive fingers. For instance, taking the 4th or C string of the tenor banjo, the notes D, E, and F on the 2nd, 4th, and 5th frets respectively should be fingered with the 1st, 2nd, and 3rd fingers. Most tenor banjo methods recommend fingering such a passage with the 1st, 2nd, and 4th fingers. In my opinion, this is positively incorrect, as there is no banjoist worthy of the name who cannot finger three consecutive notes containing only three half-tones by using his first three fingers only. The advantage of using three fingers only in playing such a passage is to save the 4th finger to be used in passages of three notes containing four half-tones. In the case of the scale passage with four half-tones, most players will have to use the 1st, 2nd, and 4th fingers, although a player with large hands, or fairly large hands, can and may play such passages with only the first three fingers.

Scale passages of four notes containing two whole-tones and a half-tone, or a whole-tone, a half-tone, and another whole-tone (for instance, D, E, F $\sharp$ , and G on the C or 4th string, or D, E, F, and G), may be fingered one note with each finger by players with ordinary or large hands, but players with small hands will have to shift at least once in order to play such a passage on one string, and in the first position.

Scale passages of four consecutive notes containing a half-tone and two whole-tones (for instance D, Eb, F, and G, on the C string) are best fingered by using the first finger for both the D and Eb, and the 2nd and 4th fingers respectively for F and G.

### FINGERING OF DOUBLE STOPS

Sixths should be fingered with consecutive fingers. If the lower note is fingered with the 1st finger, the higher note should be fingered with the 2nd, whether it is a half-tone or a whole-tone apart. If the lower note is 2nd finger, the higher should be 3rd, and if the lower note is 3rd, the higher should be 4th.

All thirds with only the reach of three half-tones should be fingered with the 1st and 3rd fingers or 2nd and 4th. All thirds within the reach of four half-tones should be fingered with the 1st and 4th, at least up to the 3rd position. In the positions, of course, the frets get smaller and then even the thirds with the reach of four half-tones may be played with the 1st and 3rd fingers, or 2nd and 4th.

8va. Always with the 1st and 4th fingers.

### FINGERING OF CHORDS

The fingering of all chords should always be with the tips of the left-hand fingers. No barring is necessary on the tenor banjo. A common error in this respect is the fingering of the 5th formation major or minor chords, such as for instance G major chord with D top note. In this



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chord the frets to be stopped, reading from the high to the low string, are 5, 5, 4, 2. Such a chord is best fingered with the 4th finger on the 1st string, 3rd finger on the 2nd string, 2nd finger on the 3rd string, and 1st finger on the 4th string. With this method of fingering hardly any pressure at all is needed to play the chord clearly, and the position of the thumb can be the same in this instance as for all other chords. If the 4th finger plays both the 5th fret of the A string and the 5th fret of the D string, the result is always a cramped position of the left hand, on account of the pressure needed to stop two notes with the flat of the little finger.

In conclusion I wish to say that nothing would please me more than to reach a definite decision on the above, as well as on all other important questions pertaining to the tenor banjo, and if the time comes when a meeting is called for the purpose of the betterment of the tenor banjo, I will be the first one there.

—A. BELLSON, St. Paul, Minn.

**Frank Littig, Nipomo, Calif.**

I read your open letter in the May issue of the JACOBS MUSIC MAGAZINE several times. You are a very brave man, as this is not a small job. I shall endeavor to do my bit to help a little.

As to question number one: No, we cannot discard symbol writing, as many excellent banjo players can play from symbols only, and we would lose some of them if this notation were discarded entirely. Symbol players play their own favorite chord regardless of your rules or mine, thereby establishing a personality of their own. Many note readers show no personality whatsoever (they are commonly called "note eaters.") Symbol writing and reading are absolutely necessary parts in his musical education for any musician. The practice saves time in many instances, such as a hurry up call for a certain number when there is no time to secure or arrange the same. I played guitar from symbols years before the tenor banjo and ukulele were introduced, and I was well paid for my work. Of course I do not believe that symbol writing should be the whole thing, but it is a very useful device, nevertheless.

Question number two: The tenor banjo is better as a solo than an accompaniment instrument. To be sure it serves well for accompaniment work, but there are other instruments that are better adapted for this sort of playing, such as piano, organ, guitar, big bass, and so forth. Occasionally, a popular orchestra tries to get along without the tenor banjo, but the public soon finds out something is missing, and the band has to be placed where he belongs.

Question number three: The 'cello system of fingering is best for beginners who have not played any other string instrument. This is also true in the case of guitar, regular banjo, and ukulele players, as well as 'cello players, who take up the tenor banjo. Violin and mandolin players will use the mandolin or violin fingering, but the left hand will eventually suffer from this use in the first positions of the tenor banjo. Of course, the twenty-three inch scale is now considered as the only tenor banjo. All types of notations must be used, and a musician must be able to transpose to any key. The modern, up-to-date teacher teaches his tenor banjo pupils that C is C and nothing else, whether it is an octave or more octaves higher or lower. The transposed notation (octave above actual pitch) is used mostly for beginners.

Well, I have said about enough. However, a simple, easy, thorough, direct system of study for the tenor banjo is necessary. The average student should play only single notes or string the first year. Scale technic is essential before intervals (double stops) and chords. Of course, one can also get there via any route.

—FRANK LITTIQ, Nipomo, Calif.

**Al. Lewis, Brooklyn, N. Y.**

Ever since the advent of the ukulele there has been a great increase in the number of ear players as against note readers, and this because of the fact that so many players have gained their knowledge via the symbol route. If the symbols were abolished there would not be a sufficient number of note readers to take the place of those who would find themselves lost without them. As to that I say "All the better." We who can read would have less competition and be in more demand.

I have always considered it a mistake to look upon the tenor banjo as an accompaniment instrument only. All that is necessary is for one to listen to such a player as Harry Reser to realize the possibilities of the tenor banjo as a solo instrument.

—AL. LEWIS, Brooklyn, N. Y.

Mr. Newlywed was a little exasperated with his "sugar plum." "You surely don't expect a brass band everywhere we go on our honeymoon, do you?"

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**OUR YOUNGER SET**

of the Oliver Ditson Company in lending me a brand new BB♭ Sousaphone to use for the week. When I was wired to the effect that I might use the instrument, I certainly was pleased; otherwise I don't believe I would have gone, the reason being that an instrument of this kind is not a very pleasant encumbrance to have when one is going 500 miles, plus three other passengers, plus their luggage and instruments, all traveling in a Ford.

At the Pop Concert that we attended, I was enthralled. It was wonderful to see so many musicians playing, apparently oblivious of each other, like one huge instrument; for instance, like the organ that accompanied them in their rendition of Handel's *Largo*.

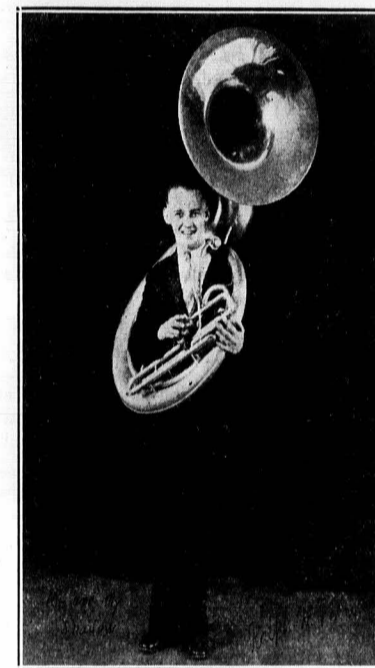
As it was my first time in the Orchestra, I perhaps enjoyed one thing more than some of the other players, and that was playing in Symphony Hall before such an audience as that for which we performed. It was thrilling. And I can safely say that I didn't come back without learning a great deal.

Boston food also interested me. However, I somehow failed to get in touch with a plate of the famous baked beans.

In closing, and after I say I had a "ripping good time" all in all, I wish to add that it was a very wonderful experience to be under the baton of such a man as Mr. Findlay. I will never forget it.

RALPH H. PERCIVAL

Burlington, Vermont.



RALPH H. PERCIVAL

Whose letter appears above; a Vermont member of the 1929 New England High School Orchestra.

Stanley's With Us Again

Dear Younger Set:

A short time ago a capable, well trained orchestra, under the direction of Mr. Arthur J. Dann, together with a large chorus, made its debut on the stage of Mechanics Hall in Worcester.

I am sure that as the orchestra thundered into the opening bars of the *Rakoczy March*, the audience realized that before them were an orchestra and conductor who thoroughly understood each other.

A very creditable performance of Grieg's *Piano Concerto in A* was given by the conductor's son, Hollis Dann. (Brother Dann, by the way, is first chair trumpeter in the orchestra, and former baritone soloist with the Consolidated Band.) During the last portion of the program the audience was held under the spell of the weird, Eastern harmonies of Kountz's cantata, *The Caravan*, which was dedicated to our beloved former supervisor of music and friend, the late Mr. Charles I. Rice. To the disappointment of some, the playing of Bloch's rhapsody, *America*, was postponed for a year, and a less difficult work, Schubert's *B Minor Symphony*, put in its place.

As everyone knows, Mr. Dann has done a great deal towards the progress of music in Worcester. The orchestra under his direction not only gave a very nearly flawless concert, but proved its ability to accompany the pianist and chorus without completely drowning them out.

Not so long ago, Boston was again graced by the presence of the New England High School Orchestra. Across half an acre of inquisitive supervisors and violin bows, appeared once more Mr. Whittemore and his famous smile.

One afternoon the tranquillity of a section rehearsal was suddenly broken by an ear-splitting bang, followed by a thundering crash and a heavy continuous roar which intermingled with heavy blasts and explosions. The windows rattled and shook. Above the terrific din of the uproar someone shouted, "Air raid!" What a racket! Great was my relief when finally I found that it was only the "second battle of the Marne" (my pet name for the percussion section), which was getting under way three floors below.

Entering Brown Hall one morning, we found copies of *JACOBS' ORCHESTRA MONTHLY* on each chair. No one seemed to have the faintest idea where they came from, but—hah, Watson, I have it—there in a corner was the managing editor of the magazine. How very clear everything was then. I'm not advertising this publication, but I must admit that when Mr. Findlay's baton plunged downward, instead of the crashing chords of the *Coronation March* came a squeak from a violin E string, a squawk from an oboe, and a ghastly sound from a bassoon. You see, most of us were busy reading the magazines.

At the same rehearsal we were honored by the visit of a delegation from the Boston Symphony Orchestra, including Assistant Manager George Judd, who invited us to one of the "Pops."

This message can hardly be considered complete without a comforting word to the individuals who attempted to furnish music, or better still, "rhythm" for the Orchestra Dance. All I can say is that we, as members of the New England High School Orchestra, should set aside one day in the year, upon the noon of which we shall stand for two minutes with bowed heads, in silent tribute to those who so valiantly braved the stage of Brown Hall, exposing themselves to the jeers of their fellow musicians in order that their comrades might dance.

May the New England High School Orchestra live long and prosper!

STANLEY B. FERGUSON.

Worcester, Mass.

Festivals in the Middle West

Dear Younger Set:

I want to tell you about a Festival held at Genoa, Ohio, not so long ago. We are all rather proud to have been in this event, for it was the first of its kind and size which has been held in our county.

To begin with, of course there were the usual practices necessary for the success of anything of its magnitude. Considering the fact that there were two hundred and forty-three in the combined orchestra and chorus, three or four practices with portions of the glee club is a small number. A selected group of twelve from the County Orchestra accompanied the chorus in *Spring Cometh*, by Kountz. Each school orchestra and chorus worked on the selection separately under the direction of Mr. Thayer, our county supervisor of music. Whenever possible, two or more schools went over the work together.

The schools represented in the chorus and orchestra were Oak Harbor, Genoa, Elmore, Gypsum, La'Carne, Catawba Island, and Lakeside. Too much cannot be said for Mr. Thayer's fine work and the way in which he handled so large a number with so little confusion.

On the night of the event, each member went to his assigned room and awaited the word to take his place in the auditorium. Several selections were played by the entire orchestra, then those members who were to accompany the chorus drew forward.

The auditorium, although large, was well filled with parents of those taking part, and many others who were interested. They came from all over the county, and were well repaid for their attendance.

Considering that the entire group had not rehearsed together, the program went surprisingly well. Everyone was extremely pleased with the success of the event. I am sure that as each one who participated thinks of this evening, he will feel the satisfaction of accomplishment that such a fine climax for a year's work brings.

This is my last year under Mr. Thayer, but I will make every effort to get back as often as possible for practices, as well as concerts by the orchestra and chorus.

JOHN A. WONNELL.

Lakeside, Ohio.

Whose Fault Is It?

By Ernestine Hesel

I am only a high school student, but I am very much interested in music. I play the mellophone in the high school band, the high school orchestra, and our Chamber of Commerce Band. I am now learning to play the piano and ukulele in my spare time.

In talking to a number of my fellow-classmates I find a great need for good music in our school. Popular music is all the rage with our students.

One day I asked L—T—, "What kind of music do you like best?"

"Why, the popular kind, of course," she said, in a disgusted manner. I received somewhat the same answer in several other instances.

Now, I don't see why students can't enjoy classical program in preference to a popular one. In the former, more musicians are given an opportunity to play parts particularly adapted for their instruments, while in a popular program this is less likely to be the case. The saxophone given a jazzy part sometimes, but the variety of delicate effects cannot be produced to such a great variety as in the classical program. I believe, though, that the saxophone and the ukulele have done much to keep the popular music at a great height of interest in the pupils' minds, as these instruments are so well suited to such numbers, and the ukulele is not very good for classical numbers.

Old-style fiddling is very popular over the radio, and many people "go crazy" about it. Many students say that they have stayed up until five o'clock in the morning listening to it. On the other hand, I find students who do not care for this fiddling any more than I do.

While in our groups we have a great number of students who do not appreciate good music, we have a number who love music of all kinds. We have two exceptionally good violinists who always play a classical number at performances. We also have several other pupils well on the way to success as violinists, and they also enjoy music other than the popular kind. A friend told me that she likes classical music as well as she does popular music.

To return to the former group. One day I was at a friend's house "radioing," and we tuned in on some chimes. She said, "Do you like those?"

"Yes; don't you?" I asked.

"I don't seem to find any tune in them," she said.

Now I think chimes are one of the most beautiful forms of music, and I can't imagine anyone's not liking them.

When such a great number of students like only jazz, jazz, jazz, what can be done to remedy the situation? In the first place a musician can arouse a great interest by organizing a band, especially of all beginners. Mr. Edward A. Smith, our band leader, started a band with these ideas in mind, and he has gotten a great response from the students. Miss Marguerite Eccles, our music teacher, after returning from Fulton from a music contest, stated in our assembly, "We should have had some violin entries. We have the violinists. I wish more people in the school would enter these contests. Whose fault is it? I don't know if it's the parents' or the schools', or if it's mine? Whose fault is it?"

An Enthusiastic N. E. H. S. O. Member

Dear Younger Set:

During the week in which I was in Boston for the meeting of the New England Festival Orchestra, I enjoyed life immensely. I don't think I ever had a better time. Not only did I attend almost every rehearsal, but I enjoyed them all, so that I always managed to get there at least a half-hour early. One thing I noticed was that the people in Boston, not only the members of the orchestra, but the citizens also, seemed to be on the lookout to help. I personally appreciated more than anything else the generosity

Music Reviews by Del Castillo

Orchestral Music

PERSIAN MOONLIGHT, by Ring-Hager (Robbins FF7). Easy; quiet Oriental 6/8 Moderato con moto in D minor.

THE GRASSHOPPER, by Berge (Robbins FF11). Medium; light 2/4 Allegretto moderato in Bb major.

MORENA Y SEVILLANA, by Maduro (Schirmer Gal. 360). Easy; light Spanish 2/4 Allegro comodo in C minor.

POEME HEROIQUE, by Sawley (Schirmer Spec. 102). Medium; heavy emotional 4/4 Moderato in F# minor.

TUNIS, by Trinkaus (Schirmer Spec. 108). Easy; light Oriental 2/4 Moderato con moto in Bb major.

CONSOLATION, by Mendelssohn (Ascher B62). Double number with War March of the Priests, by Mendelssohn.

UNFINISHED SYMPHONY, by Schubert (Schirmer Misc. 151). Medium; 3/4 Allegro moderato in B minor.

HEGDE ROSES VALSE, by Eggeling (Schmidt). Medium; 3/4 Tempo di Valse in Eb major.

IMPRESSION DRAMATIQUE, by Bradford (Robbins FF24). Easy; light agitato, cut-time, in D minor.

Band Music

THE PEP SQUAD PARADE, by Hall (Ellis B. Hall, Amarillo, Texas).

HEADS UP, MARCH, and THE SPOTLIGHT, March, by Klor (Church 608 and 610) were wrongly listed in the July issue.

Piano Music

LONDON SYMPHONY No. 2, in D MAJOR, by Haydn (Ditson Analytic Symphony Series 22). These editions, edited and annotated by Percy Goetschius, are culturally and educationally valuable not only to the student, but to the professional performer.

MILITARY SYMPHONY, by Haydn (Ditson Analytic Symphony Series 19). Every point mentioned above applies equally and similarly to this.

COUNTRY CLUB WALTZ, by Cowles (Schirmer). Medium light 3/4 waltz in Eb major.

MELODIE CREOLE, by Maduro (Schirmer). Easy; quiet Spanish 3/4 Andante in A minor.

AT CHAMONIX, by Barbour (Schmidt). Suite in six parts, published separately. Here are the last four numbers.

THE SEA, by Braine (Schmidt). Difficult; 4/4 Moderato in E minor.

CAMILLE (Scene de Ballet), by Adams (Schmidt). Difficult; 3/4 Tempo di Valse in Ab major.

Violin and Piano Music

EVENING SERENADE, by Nolek (Schmidt). Medium; light quiet 2/4 Allegretto in A major.

MAZURKA GROTESQUE, by Rimski-Korsakov-Hartman (Schmidt). Medium; light 3/4 Con fuoco in C minor.

CAPRICE, SNOWFLAKES, by Rimski-Korsakov-Hartman (Schmidt). Medium; light 2/4 Allegretto capriccioso in E major.

Organ Music

MINSTER CHIMES, by Calner (Schmidt). Easy; 4/4 Andante ritenuto in F major.

IDEAL, SOUTHERN TWILIGHT, by Glynn (Schmidt). Easy; 4/4 Andante languido in F major.

CASTALLA'S FOUNTAIN, by Kraft (Schmidt). Easy; 6/8 Andante in F major.

SOUVENIR POETIQUE, by Diggle (Schirmer). Medium; light quiet 2/4 Allegretto in D major.

SERENITY, by Warren (Schirmer). Easy; quiet 3/4 Andante cantabile in Db major.

Irene's Washington Letter

THE organists had a big day. Cause: A picnic at Herald Harbor. Effect: Sunburn and plenty of conversation. And it all happened in this way.

Mirabel Lindsay Beckner has returned to Colony Theatre as organist, and Carl Rhom of Richmond, Va., is organist at the Tivoli.

The Navy Band under the direction of Lieutenant Benter will leave Sept. 29 for their annual tour.

There isn't much news now but wait till fall. Fact is, my sister and secretary is away for the summer.

Technic may be learned, but genius is inborn. An absolute sense of pitch cannot be acquired; that also must be inborn, but of course its sensitiveness can be improved.

Music is an art, and it requires a mind with gray matter to appreciate art.

Music washes away from the soul the dust of everyday life.

The Broadway Hits

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- List of Broadway shows and songs including 'KEEP IT CLEAN!', 'BOMBOOLA', 'BROADWAY NIGHTS', etc.

Hits of the Day

Table with PRICES POSTPAID, ORCHESTRA, Sheet Music columns and price listings.

- List of popular songs including 'Am I a Passing Fancy?', 'And Especially You', 'Blue Hawaii', etc.

PIANO SOLOS

- List of piano solo songs including 'A Synopacted Nightmare', 'Blue Waters', 'Cross the Keys', etc.

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**Serioso Ma Poco Leggiermente**

Continued from page 5

opinion in such matters. But we would not doubt the fundamental truth of the statement. Not we!  
 In the same edition of the same paper, curiously enough, we find another item in which Television is referred to as "still generally considered some time distant." Take your choice! As for us, we are of the opinion, as expressed in the preceding editorial, that Television will be sprung when, where, and how, it best suits the purposes of the high priests of sound transmission — tomorrow, next week, next year, or quite inconceivably, never. Whether or not, in this matter, Mr. Godwin is the official sybil of radio circles, we are unaware. We would like to go on record as saying, however, that if he is, Television will arrive much sooner than even he admits. —N. L.

**Sell the Newspapers First!**

CHICAGO, apparently wearied of appearing before the public eye only in the role of a gun toting community with its streets the battlefield for rival hooch All-Highests and twelve-per-cent-beer generalissimos, has undertaken, in a way, to underwrite stimulation of interest in music. The musicians' Local in this erstwhile gory city, backed by the Chicago Daily News, this summer started a series of open air concerts, free to the public in conjunction with a band contest. The number of these concerts it is expected will probably be somewhere between forty to sixty. Each band is composed of sixty men, all professionals, who receive the regular union scale for their work; the money is raised by private subscription. The concerts are given in the city parks, and, as mentioned, do not cost the listening public a sou marque. There will be contests between these bands, and that one adjudged best will be known as the Official World's Fair Band. In addition to this honor, there will be more substantial rewards accruing to the winner, these to consist of a contract for a world's tour and the official engagement during the Fair. A worthy idea, splendidly worked out, we would say, and one which, apparently, is going over with a bang.

In St. Paul, Minnesota, the latter part of June witnessed a band contest, less ambitious in scope than the one above mentioned, to be sure, but nevertheless extremely successful within its limits. This was termed a "State Band Contest," and cups and medals were offered as prizes. The merchants of this city paid the housing expenses of the competing bands while these were in St. Paul, and the latter took care of their own transportation. This arrangement brought out forty bands, and we are told that the affair was a huge success. In this contest it was again a newspaper, the St. Paul Pioneer Press, that backed the movement.

Now there are two significant facts about these items of news. One is the very evident re-arousing of public interest in professional bands and their music from a state for which the word "dormant" is scarcely a sufficient term, and the other has to do with a thing quite evident — that the official backing of a movement by a newspaper is about the most valuable asset that can be corralled for the forwarding of such matters.  
 Note has been taken somewhat recently, on this page, of the first of these facts. It is the second which more strongly holds our attention at this writing. Organized music has not taken sufficient cognizance of the potential force of the

lay press. Probably the quickest way to sell the idea of music to the public would be to first sell it to the newspapers of the country. As is said by Wm. F. Ludwig, a musician's union can no more sit tight and wait for a man to walk in and say "I want a band," than can an automobile dealer glue himself to a chair in his showroom and wait for a palpitating customer to burst through the door and shout "I want one of your cars." To quote directly from the same source, "Every business man must get out and hustle for business. Why not musicians? Let each union hire a real honest to goodness salesman, if there isn't a salesman in the organization; let it hire a promoter, if you care to call him such, to interview newspaper editors and prove to them what great benefits will accrue to any community which fosters music; explain to these gentlemen the influence music has on public character; and use these things as an argument why every community should take active steps towards, and genuine pride in, the musical development of its citizens as part of the latter's general culture."

We believe that there is contained in Mr. Ludwig's words something for musicians, both practicing and pedagogic, to think about. The gist of the matter can easily be sloganed: *Sell The Newspapers First.* —N. L.

**Massachusetts Bay Tercentenary**

SEPTEMBER, 1930, will see a celebration of the three hundredth anniversary of the establishment of the Massachusetts Bay Colony, *The Massachusetts Bay Tercentenary.* In passing, it may be said that this is referred to by the sponsors as a "Puritan Tercentenary of National Significance." Although of Puritan ancestry ourselves, we consider the use of the term a bit unfortunate. The picture raised of a devil-haunted, witch-ridden people is scarcely one calculated to arouse sympathetic commemoration. And that picture, rightfully or wrongfully, is the one hooked-up in the popular consciousness with the word *Puritan.*

Music in various forms, as one would expect, is to play a prominent part in the celebration. Carillons, and band, orchestral, and choral concerts, are proposed. The plan is to have the *Tercentenary* ushered in by a simultaneous ringing of bells throughout the length and breadth of the state, after which, on a signal to be sent state-wide by radio, chimes will be heard wherever such are to be found, whether in or out of doors. Then will come carillon concerts, with specially arranged programs. Where there are no out-door sets of bells it is suggested that brass quartets be utilized, playing from elevated balconies and towers. All this, it is expected, will be broadcast on a nation-wide hook-up, so that wherever an expatriated child of the Bay State may be, he or she will be able to listen-in on the proceedings.

It is quite possible, according to present plans, that the band, orchestral, and choral features may be synchronized by radio signals, and that in one hundred or more towns in the state, organizations selected for the purpose may be giving identical programs at the same hour. If these plans go through no one will be able to point a finger of scorn at Massachusetts as lacking in the modern executive spirit!

As for the *Tercentenary* as a whole, its purpose is best explained by the following, taken from the official organ of the committee, *Tercentenary News of 1930:* "Three centuries of



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Eloise Stocking Peyroux, Director. For story see next page. (Photograph courtesy of Buescher).

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It is interesting to note, as can be seen by the foregoing, that this will not be a celebration centered in any one community, such as must necessarily result under an exposition plan, but, on the contrary, will be state-wide with one hundred or more communities participating. It is claimed that here is sounded a new note in the observance of such anniversaries.

**It All Depends**

CONVENTIONS: How many do we have, and what do they accomplish? "Too many, and not enough," says the office convention trotter. We agree, but the answer applies to the convention-goer and not the conventions, themselves. To the serious-minded person who attends only such conventions as he believes will benefit himself and the business or activity that he represents, and who contributes something himself, even though it be no more than a receptive mind, conventions serve a useful purpose. Just in such degree as the convention is composed of such individuals, will it produce active and worth-while results for the individuals and the industry, enterprise, or movement, that it represents. We have a wholesome respect for conventions, but not always for the apparent motives that inspire the presence of some of the delegates. For instance, we have attended some conventions that did not seem to produce results collectively or individually commensurate with the overhead and gross expense involved. This has not been the fault of the convention management in any instance. After all, the burden of the convention is borne by the ultimate consumer, for the simple reason that all the time and cost involved must be charged to the expense of doing business. It is hardly fair to the ultimate consumer, therefore, unless the conventions produce results that will at least indirectly benefit him.

**Bands and Bandsmen**

THE Louisiana Railway and Navigation Company Band was organized on January 17th, last. The picture shown on the opposite page was made at rehearsal shortly after they were organized and before uniforms had been procured. The band was instructed by Eloise Stocking Peyroux of Werlein's Band Service Department, New Orleans. Although the fifty members were all beginners, yet they were able to give a concert within six weeks from the date of organization.

This band was the official band at the Strawberry Pickers Festival at Gonzales, Louisiana, in the spring and was the only band ever to parade in New Orleans at night with its own flambeaux, similar in manner to the famous carnival parades at Mardi Gras. The parade was to inaugurate Music Week at New Orleans this spring.

A PICTURE of the Machias (Me.) Boys' Band was recently received. This band was organized January 12, 1928, with a membership of sixty youngsters, from eight to sixteen years of age. Fifty-five of these boys did not know a note of music, and so H. M. Wiswell, who organized and directs the band, had to begin at the very bottom. We understand, however, that the band rapidly whipped into shape and made a very creditable appearance on the following Memorial Day. Since that time it has played several engagements at fairs and similar events, and given ten open air concerts in the Machias band stand. Machias is a small town of two thousand population, and although music is not taught in the schools, the band has had the whole-hearted backing of the citizenship. Each boy is obliged to buy his own uniform and instrument as it was felt that such procedure would insure greater interest.

H. M. Wiswell has had much experience in local bands and is of musical stock; from his family was formed the first saxophone quartet in that part of the state. His son, Andrew M. Wiswell, is trombonist with Arnold Johnson's orchestra, of New York.

Ithaca, N. Y. — Ernest S. Williams, the well-known bandmaster and soloist, succeeds the late Patrick Conway as dean of the Conway Band School, which is associated with the Ithaca Conservatory and affiliated schools. Mr. Williams enjoys considerable fame as a player, having for the past six years been solo trumpeter with the Philadelphia Symphony under Stokowski. He has also played under such conductors as Strauss, D'Iny, Gabilowitch, Enesco, Herbert, and others.

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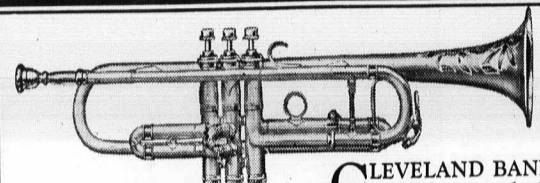
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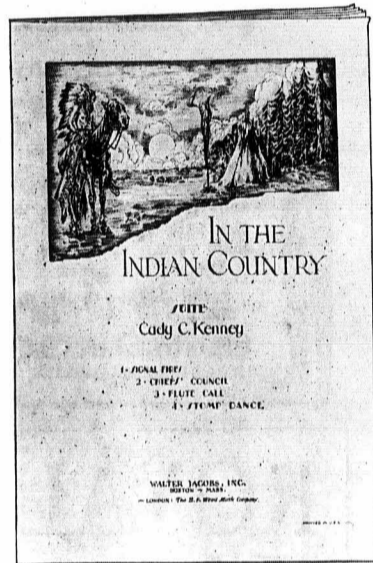


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## YOUR OWN COLUMN

Wherein readers are privileged to express their opinions and offer suggestions and comments on subjects pertinent to the music field covered by this magazine. Frankness is invited but letters of an objectionable nature cannot be published, and no attention whatever will be paid to unsigned communications.

I HAVE seen, and recently, too, pictures of musical organizations in which the uniformity of the ensemble was ruined by utter lack of symmetry in the instrument arrangement. It strikes me, also, that uniforming is done haphazardly, the uniforms, many times, being picked according to likes and dislikes rather than designed according to the principles of showmanship (which is a necessary factor on parade). It was rather strikingly noticeable last fall, that a stripe on the trouser leg in contrasting color did much to add to the military effect of our University Band. The step of each rank stood out in clean-cut precision. I believe there is a why and how, and I should like to see a treatise on same. This, I think, would benefit others, too, who blindly follow tradition.

—E. R. REDINGER, Grafton, W. Va.

WM. C. MOORE, Claremont, West Australia, an old subscriber, writes: "I am now playing at the third largest Cinema in West Australia (in Perth), so the JACOBS MUSIC MAGAZINES and my good friend Medicus [former conductor of a flute department in the Magazines—Ed.] have much to answer for in leading me to specialize in the use of the silver piccolo and flute. Incidentally, they are responsible also for a good boost for the U. S. A., as my silver instruments attract a lot of attention. I am the only professional player here (amongst amateurs there are three) using silver."

C. RETZLER, Bulyer, Saskatchewan, Can., has been a subscriber for sixteen years. He writes us that he has been forced to give up his work as orchestra leader on account of his years (he is now seventy-four), but he still continues to take and read the magazine: Here follows a portion of Mr. Retzler's communication. "As a subscriber to JACOBS' ORCHESTRA MONTHLY since 1913, I only can say that this publication has improved year after year. I am, just now, not very active in performing, but would miss the magazine, as it is a great help, and one never gets too old to learn."

THE following extract from a communication from Harry F. Webster, Coatesville, Pa., speaks for itself: "As I have been a continuous subscriber to the J. O. M. since the sample copy of your first issue reached me, it is evident that I have had ample time in the past nineteen years to decide if I like your journal, and as actions speak louder than words, I am enclosing check to renew my subscription for two years to January, 1932. If I considered that the J. O. M. was being published exclusively for me, I could suggest some changes, but as I realize that there are many and varied wants to supply to your numerous subscribers, I hesitate to offer any criticism which, if adopted, might lessen the value of your Publication to others."

L. H. NOTEBOOM, of the Noteboom School of Music, St. Louis, Mo., says: "I have been a subscriber to your magazine for many years. I always enjoy reading it and find it very helpful in many ways."

### Flute Question Answered

I have been greatly troubled lately about the position of the flute on my lips. I have been placing the sharp edge of the blow hole a little less than one eighth of an inch above the place where the red of the lip begins, but I find it hard to get the flute on my lip quickly and easily, and sometimes it is very uncomfortable. I have noticed a few flute players that place the sharp edge of the blow hole where the red of the lip begins, but when I do this, I find that I cover a little too much of the hole, and don't get a very good tone. I would greatly appreciate any advice you can give me.

—H. M. B., Sheridan, Wyoming.

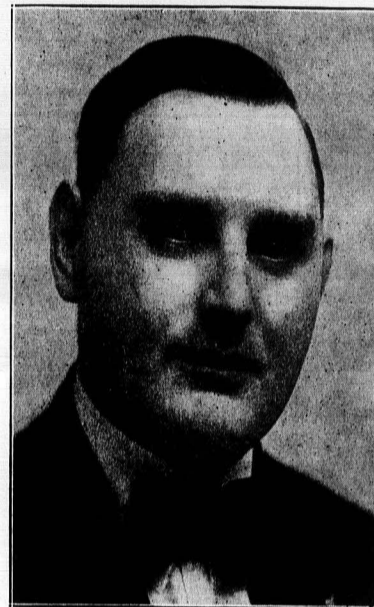
One-half the embouchure should be covered by the lips, and one-half of the air current should be directed into the flute while one-half flows over the embouchure edge. In other words, the edge of the embouchure against which one blows should split the air in half. It is not a matter of the red of the lip, as that differs in individuals.

Mrs. M. Osterhout, Organist, Gero Theatre, Manistique, Mich. — I have found MELODY very helpful, especially the articles by organists, and I also look forward to the music.

The violin was introduced into England in 1577, and the double bassoon is said to have been introduced into orchestral work for the first time in London at the Handel Commemoration in Westminster Abbey in 1774.

## Organ Presentations

I HAVE been asked for a few words on the subject of organ presentations. I had much rather call them organ solos. The type of organ solo depends largely on the locality and theatre. We all know that audiences differ greatly in different parts of the country, and even in different sections of large cities. One audience likes "class," while another devours "hokum," so that the good organ solo is much dependent upon locale. The organ solo should be as important a feature on the program as the orchestral overture. Personally, I think the organ solo should partake of a little more "class" than it does at present.



WILLIAM KLAIS  
Feature Organist, Stanley Theatre, Philadelphia, Pa.

The picture business is no less progressive than other big businesses. Everything pertaining to the making and exhibiting of the movie has progressed wonderfully, except the organist. The marvelous organs of today are quite a contrast to the lone piano of yesterday, but ninety-five per cent of our solos are the illustrated songs of twenty years ago, and the rest, so-called novelties. When the exhibitor installs a forty to sixty piece orchestra, he does not expect an illustrated song plug for an overture, and I believe he is eventually going to tire of paying from twenty to fifty thousand dollars for large organs that produce thirty cent tunes.

I am very optimistic as to the future of the organ solo. There are many clever theatre organists with sound musical and organ training who are surely looking ahead, and I think that the organ soloist of the future will not be an entertainer, as at present, but an artist that entertains. We must not lose sight of the fact that the customers are slowly and unwittingly being educated, and I don't think that the audience of the future will be quite so satisfied to sit in hushed expectancy, while the massive console arises in the amber spot, and listen to the latest ballad from "Jangle Alley" being squeezed out of the tibiae.

—William Klais.

Thomas Carlyle said: "See deep enough and you see musically." Edgar Allan Poe, American poet, saw deeply enough to discern the great truth that, "It is in music that the soul, when inspired by the poetic sentiment, most nearly attains the great end for which it struggles—the creation of supernal beauty."

Andrew Carnegie once said: "I am a devoted lover of music. I give organs to churches or help churches to get organs, because I am willing to be responsible for everything organs say, whereas I could not be responsible for all that is said from the pulpit." Leave it to a canny Scotchman!

Harmony and the flute are said to have been invented by Hyannis somewhere about the year 1506. The double bass was invented by DeSalo in 1580, and introduced into the orchestra by Montclair in 1696.

"There is a sadness in sweet sounds that quickens tears."  
—Thomas Bailey Aldrich.

"Music is the poor man's Parnassus." — Ralph Waldo Emerson.

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Refer to Our Advertisement, Page 18

## IN BOSTON

**A**T THE Metropolitan: *The Mysterious Dr. Fu Manchu* brings again to mind something already touched on in this column, and that is the undeniable aid rendered by dialogue to a stricken plot. Here we have a story filled with such ancient and hoary skin-pricklers as homicidal Chinamen, practicable mummy cases, revolving panels, concealed listening posts, mysteriously doused lights, subtle poisons, and the sudden and unpleasant earthly eclipse of victims — in short the by far too familiar bag of tricks exposed on the screen when the business is that of exorcising the sensibilities of a facetiously haired-up and weak-minded clientele. And yet dialogue makes of this sorry hotch-potch a thing on the border line of bearability for intelligences which have progressed into that mysterious intellectual realm stretching beyond the barrier of the Third Reader. It is a triumph for sound, and as far as I am concerned, the only authentic one to its credit at this writing, no matter what the future may hold in store.

I read much of the progress being made in sound pictures and I take it that the offering under discussion is a late release. This latter being so, I am constrained to the opinion either that the improvement is wholly a matter of printers' ink or that the release of *The Mysterious Dr. Fu Manchu* was a grave tactical error. I have yet to hear a worse example of recording than that exhibited in this picture. For the greater part, the letter "s" was non-existent; at times to distinguish what was being said needed more effort than the discovery warranted; the slabs of music interspersed were of an atrocious quality that would not have been tolerated from his set by a radio fan of three seasons ago. In short, the progress of sound, judging from this opus, would seem to be akin to that of the crab, or to be even more frank, to the popular misconception of the progress of the crab.

Guy Harrison, in the grip of what appeared to be an excessively painful emotional travail, led the orchestra through the simple ways and byways of an *Irish Rhapsody*. Possibly "led" is not quite the term to use in connection with this gentleman's baton technique; I humbly substitute the word "hauled." Nevertheless the results in general obtained by Mr. Harrison, barring matters of over-emphasis in both tempi and dynamics, are far from being unpleasing, and show that he knows what he is after — even if he doesn't always get it.

Arthur Martel played a set of slides which actually coaxed the usually tongue-tied and bashful *Met* audience into an exhibition of vocal enthusiasm, if not of skill.

The presentation, *Velvet Revue*, offered the usual features of a Publix production — that is to say, a satisfying aggregation of eye-filling curves, a master of ceremonies and his jazz crew, some clever dancing, and some comedy (not so clever); the whole mounted with a regally lavish gesture. Under present conditions these Publix revues represent, to me, the most satisfactory portion of the *Met* programs. Even with the handicap of the jazz band. — N. L.

**DEL CASTILLO**, as reported recently, is now devoting a portion of his time to actual organ playing, although he has not entirely deserted teaching. As Del's activities at the console as official organist for WEEI take the air regularly, his advent once again into the playing field is a matter of distinct advantage to the local radio fans. Not but that we have had some good organists on the ether here in Boston — we have had. On the other hand, we also have had, and occasionally still have, some who are decidedly bad. The more good organists officiating before the mike, the less room for the bad — a comforting thought,

and one to be cherished. And then, with all due respect to those players acknowledged in the above as being "good," it must be admitted that Del is not only good but — er — well, anyway we will let the reader supply his own adjective or adjectives, and proceed to less delicate matters.

Del not only supplies a solo broadcast but, in addition, plays with the staff orchestra of WEEI, which is under the direction of Will Dodge. The other evening we listened in on one of these orchestral offerings with the result that we are thoroughly sold on the idea of using an organ over the air to supplement regular instrumentation. Handled with the discretion evidenced in the present instance, the instrument becomes a valuable adjunct to the ensemble, adding its characteristically warm coloring to the general palette without blatant obtrusion. And then too, opportunities are presented, in dance numbers for instance, for its use as a solo instrument, in which capacity it is infinitely superior to the white-voiced piano, as it is, also, in the matter of a running interlude between numbers — an effective device as presented on these programs. The use of organ with a string quintet is another possibility which has been utilized by station WEEI, and it can readily be seen that here are presented opportunities to the musician — opportunities which Del Castillo, both by reason of temperament and training, is in a position to make the most of.

As Del's musicianship is of a quality that allows him to flit among the mountain peaks of symphonic music, and his vision broad enough to embrace the valleys wherein dwell the gods of Jazz, it would appear that station WEEI is quite fortunate in having been able to secure him as a member of its staff.

On July 31, radio station WNAC, Boston, celebrated its seventh birthday by a coast-to-coast broadcast over the Columbia Broadcasting System, going on the air from 10:30 to 11:30 E. D. S. T. The program consisted of orchestral numbers by the WNAC staff orchestra, under the baton of the station's musical director, Charles Hector, and the *Shepard Musketeers*, a vocal group directed by Roy Harlow. Marjorie Leadbetter, soprano, acted as soloist.

We have always had a leaning toward both the orchestral interpretations of Mr. Hector and the vocalizing done by Mr. Harlow's group. Each in his respective sphere represents sterling worth. In the case of Mr. Hector this is evidenced by a meticulous attention to the details of light and shade — he is anything but that so depressing person, the heavy-handed conductor. Under the Hector baton, music takes to itself a certain vitality, sparkle, and resiliency of rhythm, all of which would enliven the gait of even the most spavinned of musical hacks.

Although in the present instance Mr. Hector quite naturally left nothing to chance (his program being made up of sure-fire stuff — the tried and true), by reason of his gift for individual interpretation the somewhat familiar numbers took on new interest and revived charm. And, too, there was to be found on this hour a number that, as yet, has not quite struck its stride to the point where it is heard on all sides at all times, although we do not doubt but that eventually this will be the case. We refer to the *Serenade* from "The Mexican Suite" by Cady S. Kenney.

At the time Mr. Hector was leading his orchestra at the local "Lido Venice," he cast his eye around for some number with which to trade-mark his broadcasting periods — a number of that indefinably haunting quality so necessary for the purpose and yet so rarely met with on publish-

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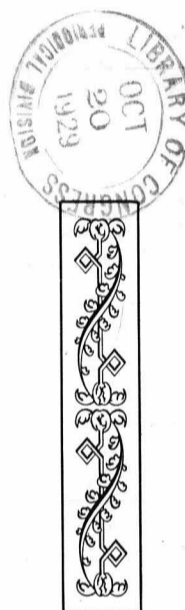
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\*Mr. Byrn refers to his return to Cass Technical High from his summer's work as director of instrumental music in the New York University Summer School Department of Music Education. This department, which is headed by Dr. Hollis Dann, Director of Music Education in New York University, was expanded in 1928 to include every phase of vocal and instrumental music, and Mr. Byrn was engaged at that time. A notable commentary upon the extent and practicability of the work in both institutions is found in the fact that in his work at the New York University Summer School Mr. Byrn is assisted by six members of his corps of instructors in the Cass Technical High School instrumental music department.—O. D. Co.

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