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JANUARY
1930

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Words & Music By PHIL BAXTER

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(Sure 'nough) Did you ev-er hear Pete go on his pic-co-lo No? Well! (1st Flageolet)

He can pick a high note (1st Flageolet) He can pick a low note (1st Flageolet) He can pick a blue note (1st Flageolet)

He can pick a note that's a brand new note. Did you ev-er hear Pete go on his pic-co-lo? No? Well! I'll put you wise He's a bird in dis-guise a bird called Pic-co-lo Pete Did you ev-er hear Frank go "Plank plank plank" on his Ban-jo? No? Well! (1st Banjo in spot light)

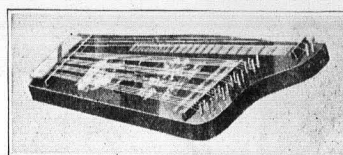
(Sure 'nough) Did you ev-er hear Tom go "Tom, tom, tom," on his tom-tom? No? Well! (1st Drums in spot light) He can pick a mash note (Lates off-misano character)

He can pick a cash note (Business) He can pick a "Swede" note (Business) (A man stands and imitates Swedish character) (Business) Entire band picks out and points at someone in Audience

He can pick a note that's a brand new note Did you ev-er hear Joe go "Vo do do" on his O - boe? No? Well! (1st Oboe in spot light) But they can't beat Pic-co-lo Pete!

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MUSIC

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YOUNG BRAVES, No. 4 in the Suite "Molihikam" Gaston Borch
BRIAR AND HEATHER, Novelette L. G. Del Castillo
MELODIES FROM "MARTHA," Chorus and Piano
(von Flotow) (Delta Series) Arr. R. E. Hildreth

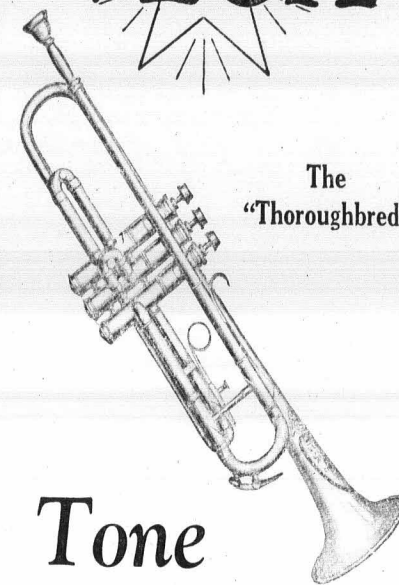
SUPERVISORS NATIONAL CONFERENCE

THE biennial meeting of the National Conference, Hotel Stevens, Chicago, Illinois, March 24-28, 1930, promises to be of outstanding interest and importance. On the program appear names of national and international prominence: Dr. John Erskine, Percy Scholes, Hubert Foss, Franz Proschowski, Rudolph Ganz, Edward Howard Griggs, Helen Hay Heyl, Guy Mater, Eugene Stinson, and Glenn Frank. The Chicago Symphony, under Frederick A. Stock, will be heard in a complimentary concert, and noted choral organizations will sing. High points will be the concert by the National High School Orchestra of 300 players, Maddy and Stock conducting; a concert by the National High School Chorus of 400 singers, conducted by Hollis Dann; and a great band demonstration. A feature of the chorus concert will be the singing from memory by the audience of three choral numbers. Unusual interest centers in the N. H. S. O. this year because of its scheduled appearance at both the National Conference and the annual meeting of the Department of Superintendence of the National Educational Association, Atlantic City, February 23-27, where the conductors will be Walter Damrosch and Mr. Maddy. The entire membership of the orchestra in both instances will be different, the organization and management personnel remaining the same. The orchestra will further appear in Philadelphia, New York, and Washington. For these later concerts Mr. Maddy has selected from the Atlantic City enrollment some two hundred players who received training at Interlochen last summer.

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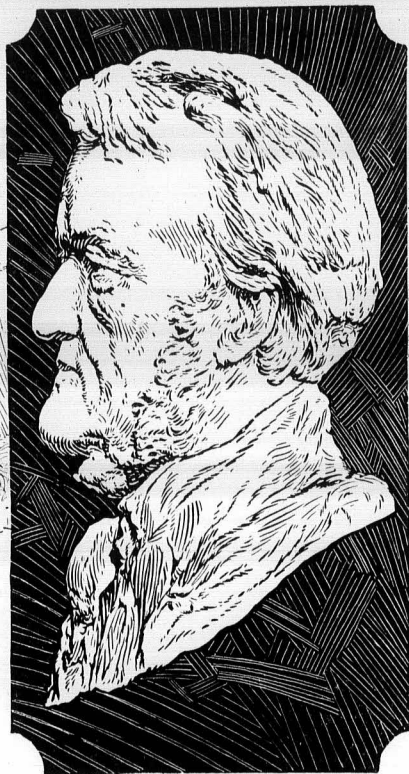
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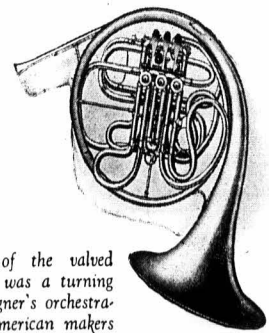
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M E L O D Y

A MONTHLY MAGAZINE FOR PHOTOPLAY MUSICIANS AND THE MUSICAL HOME
PUBLISHED MONTHLY IN BOSTON AT 120 BOYLSTON STREET
WALTER JACOBS INCORPORATED

C. V. BUTTELMAN NORMAN LEIGH WALTER JACOBS
Managing Editor Editor Music Editor

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Serioso Ma Poco Leggiermente

LITERARY folk are notoriously inaccurate in their dealings with musical subjects; in fact, a novelist who is capable of writing two successive sentences on the subject without committing a manifest and egregious blunder is seldom met with. This tendency of writers to finger nettles from whose pricks, fortunately for themselves, they are immune, due to their ignorance of wherein lies the sting, has sometimes made us pause and wonder whether they were not also as ignorant concerning other topics on which they write so learnedly, but which our own abysmal ignorance in such matters forces us to accept without question, quibble, or embarrassing scrutiny. It is to be admitted that music is a highly specialized subject, elusive in its essence and immersed in a sea of false sentimentality, the latter unfortunate condition arising from the capers of charlatans without, on the borderline, and, shameful to relate, many times within, the domain of the Art itself. It is not surprising, to be fair, that novelists, therefore, make many false turns in the maze of technicalities in which they find themselves involved when describing the accomplishment of a composer, or that they should show a preference for the comic valentine type of genius when they are casting about for a model to serve as the romantic hero of their musical romance. They are not entirely to blame—music, itself, and the false priests thereof and their press agents, must bear a share of the burden.

We have some sympathy for the literati and their problems in this matter, but what shall we say of those gentlemen of the graphic arts, particularly of that branch qualified by the odious term "commercial" (a term, by the way, that has its compensations on those days set apart as sacred to the monthly visit of the landlord or his agent) who upon being instructed, we will say, by a member of the music trades to get up a neat, natty, not to say tasty picture of a musician in action, wielding the tool of his trade, will, as is often done, present his subject as holding an instrument the like of which has never yet been seen in heaven, on earth, or in the sub-subway of the universe, and to boot, holding it in a position that would upset the gravity of the celestial harpists, themselves?

All that we would like to say concerning these insouciant wielders of pens, pencils, and brushes, cannot be recorded here, and most of what it is possible for us to say in these modestly draped columns had better be left unsaid for fear of enthusiasm dulling the finer edge of judgment. We will go so far as to state, however, that the problems that confront an author in his task of presenting a composer in his native habitat have no legitimate contact with those that face an artist when called upon to picture a musician playing, for instance, a trombone, a bull fiddle, or a musical saw. All that it is necessary for this latter person to do to give a proper representation of his subject is to corral a trombonist, a bull-fiddler, or a musical-sawyer, and, either by threats or the promise of monetary gain, force the captive to pose for him with his instrument to his lips, obscuring his port-cochère, or bifurcating his lower anatomy, as the case may be. Lacking the courage or the financial means to adopt the course outlined, there are still extant, we believe, photographs of musicians in action, which could serve these aborters of divine Truth in lieu of living models.

With such simple expedients at hand as those we have brought forward, we are confounded at the inexplicable perversity holding amongst many commercial artists, expressed in terms of lump-backed cornets, spavined cellos, dropical fiddles, and contortionist performers. Is it pure cussedness on the part of these gentlemen, or just a case of torpid liver? We wonder!

WINTER

When icicles hang by the wall,
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail,
When blood is nipped and ways be foul,
Then nightly sings the staring owl,
 Tu-who;
Tu-whit, tu-who!—a merry note,
While greasy Joan doth keel* the pot.

When all aloud the wind doth blow,
And coughing drowns the parson's saw,
And birds sit brooding in the snow,
And Marian's nose looks red and raw,
When roasted crabs hiss in the bowl,
Then nightly sings the staring owl,
 Tu-who;
Tu-whit, tu-who!—a merry note,
While greasy Joan doth keel the pot.

—Shakespeare

*Cool by skimming or stirring.

A COMPOSITE performance in concert form of the two "original" versions of Moussorgsky's opera, *Boris Godounoff*—unsullied by the sophisticated hand of Rimsky-Korsakoff, who has been accused by Moussorgsky enthusiasts of devitalizing the primitive vigor of the latter's talent—was recently given by Mr. Stokowski and the Philadelphia Orchestra. At least one critic, Oscar Thompson of *Musical America* (and at this writing we have not had an opportunity of comparing his opinion with that of others), after cautiously making it clear that such belief is founded on one hearing only of the "original" as against many hearings of the more familiar, and, as claimed by many, musically bowdlerized version, and this under such divergent conditions that the comparison is scarcely fair, states that the worst that can be charged against the polished Rimsky is the debatable crime of having done for Moussorgsky what the latter would have done for himself, had he been able. In other words, quite the opposite to having ruined *Boris* by an over finicky taste, Rimsky-Korsakoff, by reason of his superb mastery of instrumentation, succeeded in giving to the drab orchestra of the original the very things that have helped the opera to the position it now holds. Without any intention of disparaging the high talent of Moussorgsky, it might be said that it was Rimsky who set the jewel in the toad's head.

We, ourselves, without any definite knowledge of the matter, but simply from an ingrained belief in the virtue of training as an essential towards the successful accomplishment of a particular piece of work, and the almost universal disaster attendant upon attempting accomplishment with-

out these preparatory labors, this in music as well as other human activities, have always had the feeling that because of his superior technical musicianship and exquisite taste, Rimsky-Korsakoff must have left *Boris* in better shape than he found it. It is no doubt true that he did not do the things he did in the same manner that they would have been done by Moussorgsky had the latter been in a position, technically, to do them himself, and this may be unfortunate, but the fact remains, at least according to Mr. Thompson, that the results of Rimsky's labors added considerably to the beauty and interest of the original work, and that praise rather than opprobrium is his due in this matter.

We are of the fixed belief that talent, unaided by sound training, cannot produce a work of the first class, any more than training by itself, without its recipient's having in his breast a smouldering spark of the divine fire, is capable of producing an artist of the first class. Moussorgsky had the talent, but he was without the training to carry his ideas to successful issue; that of his great fellow-Russian supplied the want.

THE Army Band Leaders' Bill would appear to be gathering momentum in the matter of support. On page 49 are presented extracts from letters written by prominent musicians endorsing the measure, and below is given a portion of a communication addressed by Frank Damrosch, dean of the Institute of Musical Art, New York, to the Honorable James W. Good, Secretary of War:

Dear Sir:
Will you please permit me to say a few words in regard to the Army Bands Act which I understand is now before the Congress.

It is, in my opinion, entirely in the best interests of the service that the hands of the United States Army should be equal to the best of those in European armies and that this condition can only be obtained if (a) the bandmasters are thoroughly competent leaders, and (b) if they have full command both musical and military of the men in their charge. Under the present condition the responsibility is divided and the band leader cannot secure the discipline and subordination which he should have in order to produce satisfactory results.

If bandleaders held commissioned rank there would gradually be attracted a superior class of men for these positions and in the meanwhile the most experienced leaders now in the service could be made to acquire in a short time whatever additional military training may be required to fit them for complete command of their contingents.

It seems to me important that a systematic organization of this branch of the service be developed with a superior inspecting officer in the shape of a chief bandmaster who shall be responsible for the conduct, training and efficiency of all army bands, both field music and band, and who shall plan the best method of training army bandmen or outside musicians to act as bandleaders in times of war.

Lieut. Commander Sousa and myself testified before a committee hearing in Washington last year. The Bill was then passed by the Congress but was vetoed by President Coolidge. I hope that you will give this matter your kind and favorable consideration.

Very respectfully yours,
(Sgd.) FRANK DAMROSCH, Dean.

All this is very encouraging for friends of the bill, but it must be remembered that the more letters received by members of Congress from their constituents indorsing this measure, the better the chances are of the Army band leaders winning their fight. Your letter is needed by these men, and it is just as important as any of those from which quotation is made on page 49. WRITE YOUR LETTER, AND WRITE IT NOW.

—N. L.



AUGUSTUS D. ZANZIG

A Challenge of the Times

By AUGUSTUS D. ZANZIG

Director, National Music Survey, Playground
and Recreation Association of America

This is an address given at Recreation College, Louisville, Kentucky, and here presented through the courtesy of "Playground and Recreation," the official organ of the Playground and Recreation Association of America. Mr. Zanzig has certain definite ideas of how this challenge to which he refers should be met. In its essence, his address is a plea for the return of the true amateur's attitude towards music, an attitude that has long since disappeared, to the great detriment of the Art, so it is herein believed and stated.



WE are faced with a new challenge. If proper and adequate leadership and support can be given, we are likely to have a development of amateur music in the homes and communities of America such as only far-seeing idealists have dreamed of. I want to describe the signs of this promise, and to suggest directions in which we can work for its fulfillment. But before I do this, we must agree as to what is meant by *amateur* with regard to music, and how it differs from some other attitudes toward music.

Professional music-making is aimed primarily at public performance. At its best, it is a blessing. We are indeed fortunate in having among us talented men and women who, by devoting their lives to musical performance, are capable of perfect expression of the best that has been felt and conceived in music. But at its worst, it is a curse, making its followers regard wages as the main, if not the sole, motive for singing or playing. It is not the sole motive for singing or playing. Many a person not a professional musician has lost or given up opportunities to sing or play with others because the chorus or band or orchestra of which he or she was a member either chose or was compelled to become professional in spirit, devoting all its activity to preparing for public performances. Too many of its members lost interest because of this, or else it failed to attract large enough audiences; either condition causing it to be disbanded.

True Amateur Music-Making the Need

On the other hand, the usual sort of community singing, such as is carried on by many luncheon clubs, is aimed primarily at mere sociability or relaxation, at placing everybody at ease on a common level of feeling. It is not a high level, judging by the songs frequently used, but a level that, probably, often serves as a starting ground for admirable endeavors by the group as a whole, especially when the endeavors depend more upon sentiment than upon thinking.

But true amateur music-making is aimed at experience of the music, itself, as music. It is a kind of pioneering or adventuring in music. It is to the music lover what exploratory walks in

the country are to the nature lover. The delight and refreshment of spirit that it gives never grow stale, but become richer as the years go on. It is not a mere fooling with music, though that may also have a place, and it is not the sort whose existence depends upon frequent doses of pep from a cheer-leader; but it is a kind in which there is real and lasting enthusiasm and eager striving for excellence, no matter how simple the music, or elementary the skill. It also makes for sociability, but devoted to fine, substantial music, no matter how simple, it becomes a companionship of minds and spirits, as well as of hearts. There is fun in it, the best kind of fun, if the leader, too, is an amateur; not one of those professional "treat 'em rough, tell 'em nothin'" conductors, who are not leaders, but pushers. And there is the joy of growth in it — growth in understanding and craftsmanship, and a realization of fine qualities and feelings in us that our workaday activities have not revealed. It may very well include public performances, for performing in public may be a delightful adventure; but it is not dependent on these for its persistence. In an essay by Daniel Gregory Mason on music in America, he says that music in our communities suffers from having much froth at the top and dregs at the bottom, but very little where the good beer ought to be. It is this absent substance that is analogous, though in one sense only, to amateur music. It is genuine and substantial.

It is well to explain this, the original meaning of *amateur*, because the word has come to stand for mediocrity. By an amateur, we usually mean a person who is not sufficiently interested or capable to perform well. By an amateurish performance, we mean a bad performance. The original meaning of the word should and can be revived, because the attitude and expressiveness of which it is the token are a way of life that becomes the more valuable as labor becomes mechanical for more and more of us, and our time for leisure increases. Leisure may mean merely freedom from outer compulsion, merely "time off"; but for the amateur it means freedom for something, freedom for inner, lasting propulsions, and the happiness, rather than mere pleasure, that these can bring. When the decks are clear, he will embark on those hours of free-

dom, with full sail set and eager heart, bound for the port of his desire.

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Participation on the Increase

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book of the period a certain character is quoted as saying, "Supper being ended, and Musick bookes (according to the custome) being brought to the table, the mistresse of the house presented me with a part, earnestly requesting me to sing. But when, after many excuses, I protested unfainedly that I could not, everyone began to wonder. Yea, some whispered to others, demanding how I was brought up." There were no concerts in those days, but the best and loveliest choral music in the world was composed then and sung in homes. Musicians call it the "Golden Age of Choral Music."

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maker, two insurance agents, a station-master, a drug-store woman clerk, a reporter, a grocer, three machinists, a carpenter, three barbers, a realtor, three music merchants, a mail-carrier, a manufacturer, a rug cleaner, an accountant, a printer, a laborer, and a minister.

According to the report of the Federal Bureau of Education, the number of grown people who attended school during the last year increased thirty per cent over the number registered the year before, a growth that the Bureau ascribes to increased leisure. This seems to be another sign of increasing interest in leisure pursuits that call for active and devoted participation such as is given in amateur music. The promise that it gives is supported by psychologists, who have discovered that, contrary to common belief, the capacity to learn new skills or maintain old ones dwindles very little, if at all, as we grow into maturity.

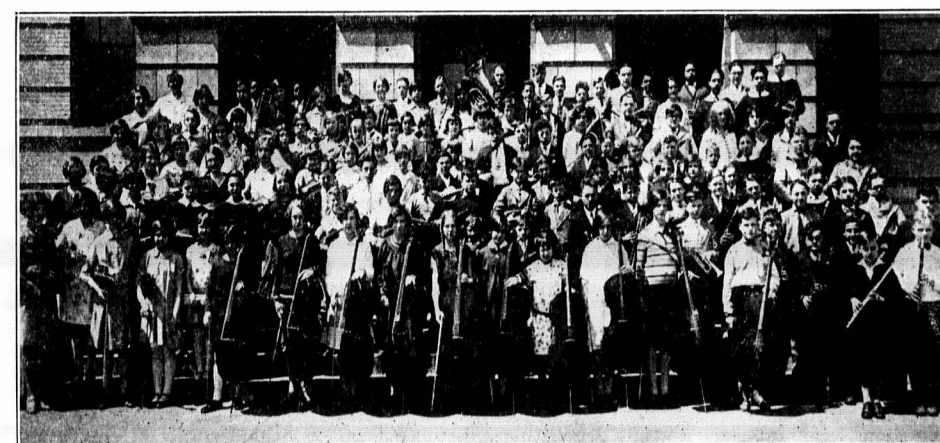
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First of all, a realization is needed, especially by music teachers, of the attitude and delights of the true amateur. Evidently, despite the advances in music made in many high schools, there is a large number of music teachers and professional performers who regard amateur music-making, if they ever regard it at all, as having very little or nothing to do with their vocations. If they have ever known its delights, they have forgotten them in the stress of teaching or learning to teach, or in the business, the salesmanship, and the hokus-pokus of maintaining a reputation and an income as a professional musician. To the typical music teacher, only trivial music is for recreation, and, therefore, as a teacher, he has nothing to do with the promotion of recreational uses of music. All music that is at all serious in purpose, or requires any skill beyond the most elementary, is, in his opinion, for education. The best music of Bach, Beethoven, and the others of the glorious company, if used by him at all, is likely to be just grist to the mill of education, or stunt material for contests or the like.

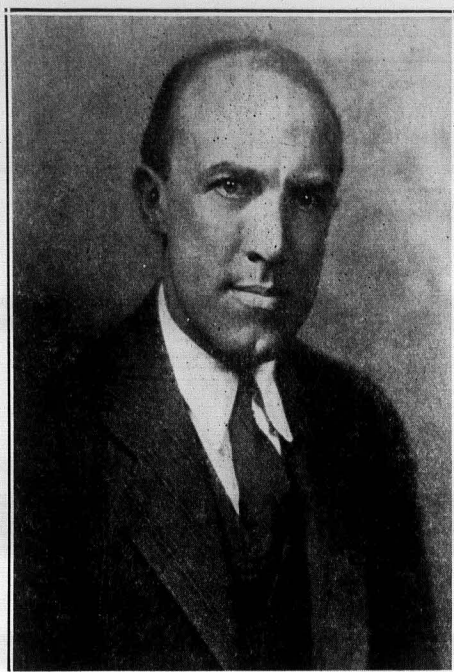
This attitude accounts largely for the fact that comparatively very few school music teachers are active, or at all concerned, in providing opportunities for graduates of their school musical organizations to sing or play in a worthy chorus or band or orchestra in the community outside of the schools. They are too busy and preoccupied in the limited sphere of school life to have sufficient concern about

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AUGUSTUS D. ZANZIG

A Challenge of the Times

By AUGUSTUS D. ZANZIG

Director, National Music Survey, Playground
and Recreation Association of America

This is an address given at Recreation College, Louisville, Kentucky, and here presented through the courtesy of "Playground and Recreation," the official organ of the Playground and Recreation Association of America. Mr. Zanzig has certain definite ideas of how this challenge to which he refers should be met. In its essence, his address is a plea for the return of the true amateur's attitude towards music, an attitude that has long since disappeared, to the great detriment of the Art, so it is herein believed and stated.



WE are faced with a new challenge. If proper and adequate leadership and support can be given, we are likely to have a development of amateur music in the homes and communities of America such as only far-seeing idealists have dreamed of. I want to describe the signs of this promise, and to suggest directions in which we can work for its fulfillment. But before I do this, we must agree as to what is meant by *amateur* with regard to music, and how it differs from some other attitudes toward music.

Professional music-making is aimed primarily at public performance. At its best, it is a blessing. We are indeed fortunate in having among us talented men and women who, by devoting their lives to musical performance, are capable of perfect expression of the best that has been felt and conceived in music. But at its worst, it is a curse, making its followers regard wages as the main, if not the sole, motive for singing or playing. It is not the sole motive for singing or playing. Many a person not a professional musician has lost or given up opportunities to sing or play with others because the chorus or band or orchestra of which he or she was a member either chose or was compelled to become professional in spirit, devoting all its activity to preparing for public performances. Too many of its members lost interest because of this, or else it failed to attract large enough audiences; either condition causing it to be disbanded.

True Amateur Music-Making the Need

On the other hand, the usual sort of community singing, such as is carried on by many luncheon clubs, is aimed primarily at mere sociability or relaxation, at placing everybody at ease on a common level of feeling. It is not a high level, judging by the songs frequently used, but a level that, probably, often serves as a starting ground for admirable endeavors by the group as a whole, especially when the endeavors depend more upon sentiment than upon thinking.

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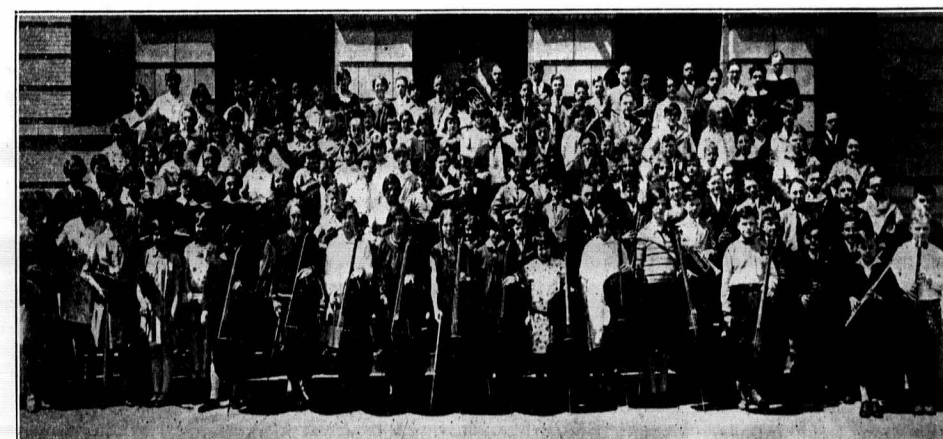
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The Good Old Days

DURING the month just past the Theatre Organists Club of Boston completed its first year of existence, elected a new set of officers, and paused to take account of stock and see just what had happened. On looking back over the year it was forced to conclude that quite a lot had happened, and that it wasn't quite sure whether it was going or coming. The matter is naturally of interest to me because I helped to organize the club, and was its first president, retiring, at the meeting referred to, in favor of Francis Cronin, on whom higher praise cannot be bestowed than to note that he has never compromised his high musical standards by playing down to his public. Slides may come and slides may go, and hokum reign supreme, but musicians could always enter the Publix Capitol in Allston with perfect assurance of a musically enjoyable evening.

These flowers are just thrown in extra. What I started in to say was that Frank capably took over his duties with an obvious determination to discover just what the present sentiment of the members was. The discussion that he stimulated showed plainly enough that organists simply don't know where they are headed for at present, and are naturally becoming more or less demoralized. Arthur Martel, the Metropolitan's popular organist and the Club's new vice president, made perhaps the soundest point of the evening when he brought out the fact that too many organists are content nowadays to do nothing but play a few non-sink records, without putting up a determined fight for more organ playing.

Speaking for myself, I believe there is this to be said about it. The original point of the non-sink records was to dupe the public into thinking that they were getting an all-sound program at a time when the producers were unable to give it to the exhibitors. Now that the talkies are on their feet, the need for such measures has gone by. On the contrary, I believe we have reached the point where a little organ music, here and there, wherever possible, comes as a welcome contrast that is appreciated by the audience. By using the organ for overture and exit, and to build up and reinforce the beginning and ending of the feature picture, you have the obvious starting point for its effective use *with*, not *against*, sound.

Last Stand of the Beleaguered

Alert organists will find other spots in the show where the organ can be effectively used. Of course the organist's strongest point is to be able to build up a featured solo into a popular attraction. It is only in this field that he can make himself really necessary. By working the organ in with sound, he can become useful, but never indispensable. It is up to him to insure his existence by fighting for the organ solo on the bill as regularly as the schedule will permit. I have said so much about this in past issues that the lecture probably becomes wearisome. Nevertheless, I feel that it is a vital point and that, by dimming away at it, I may have some weak influence toward preventing the extinction that organists justly fear.

After all, the organ is too ancient an institution to be eased out of the theatre without a struggle. It antedates Christianity by a couple



The
PHOTOPLAY
ORGANIST
and PIANIST

Conducted by
L. G. del CASTILLO
Installment No. 88

hundred years, and that is certainly long before I was born. Of course I don't mean that they were making Wurlitzers then, but they certainly did have organs in the accepted sense of the word, the pipes being made to speak from a hydraulic or pneumatic wind-chest through individual slides controlled by the player's fingers. If this seems too primitive to be allowed, we will have to come forward a couple more hundred years to the introduction of the keyboard as explained by Vitruvius, but after all, why be like that? I mean, you could scarcely expect double touch and visible pistons from the ancient Greeks, immoral as they were said to be.

On the other hand, if we are really going back to original sources, we haven't reached the end of the line yet, for the real origin of the organ was the Pipes of Pan, so called because you had to stick them in your pan in order to play them. Another name for them was the syrinx, and I don't want to hear any wise cracks about syringe, because the syrinx is actually the derivative of the syringe. They both work on the same principle, only in the latter you use a rubber bulb instead of your mouth. The first thing you know, I will sell this article to Popular Mechanics.

For 1100 Years the Organ Dozeth

With such an elegant start as the organ had around 200 B. C., you might wonder why it made so comparatively little headway in the next fifteen hundred years. That is, unless you are a glutton for history. In that case it will come to you that nobody accomplished much of anything outside of fighting somebody else all through that period known as the Dark Ages. And in any case, the Church, which was desperately trying to build up from a bad start, had decided that anything then there Greeks and Romans did was all wrong. So since the Romans had been using portable organs on their orgies, the Church decided that they wouldn't profane their churches by putting any in; so it wasn't until around the tenth century that the memory of the poor old defunct Greeks grew dim enough for the clergy to forget the old slogan "Organs For Orgies", and start using organs for religious worship.

Of course, organs hadn't died out entirely in the meantime. Gibbons or no Gibbons, the fall and decline of the Roman empire was too spectacular to have no after-effects. The rivalry in the 400 of the Middle and Dark Ages was enough to keep a few organ builders on their toes. If Signor Astorbilto over in Venice had an organ made for his palace, why then the Comtessa di Morgano over in Lombardy had to

have one too. If you remember your history, maybe you recall an old pippin, named Pippin, who made quite a business of tricking up the French church; a sort of antique Billy Sunday. He got the emperor to put an organ into one of the French cathedrals, and they made quite an event of it; killed off a lot of heathen, and had some extra special tortures to celebrate. Them was the good old days!

That was around 700 and 800 A. D., and it took a couple hundred years more before the monks really got into wholesale production on church organs. But by the tenth century they were going strong, and even writing books about it, which is, of course, where most of our dope comes from. Naturally, the instruments were still fairly primitive. They hadn't developed the modern keyboard with balanced keys, but were still fooling around mostly with rows of slides that had to be pulled out and pushed back. Obviously, if you wanted a hot tune you had to whistle it, or play it on your flageolet.

But Makes Up for Lost Time

But when we come along to the next three or four centuries we find the Germans forging right ahead with bigger and better organs, so that by the sixteenth century, the chromatic keyboard, in the form that we are familiar with today, was common. There seems little basis for the idea that in the first stages of its development performers played by pounding the notes with their whole fists. It must be obvious that as soon as any sort of a balanced key was used, it would be depressed by a steady pressure rather than by a percussive movement, no matter how crude it was. In fact, the cruder the balance, the less possible it would be to handle it with a hard, sudden blow. As a matter of fact, the original pictures of the first keyboards show them being played by the thumb or single finger. And, of course, by the same types of beautiful young ladies that are nowadays to be observed in our advertisements using vacuum cleaners, new gas stoves, or electric washing machines.

Now we begin to get down to Palestrina and Pretorius and Bach. If you'll have a little patience, before you know it we'll be down to Jesse Crawford. At the moment, however, we are just getting around to adding on a pedal keyboard, a step the Continental organ builders took about 1500, and the English, for some obscure reason, not until about 200 years later. God bless the English! If they had only continued to hold out, we'd never have had to learn to play pedals at all. On the other hand, it was the English who first invented the swell, so perhaps honors are even. Even today, most English have the reputation of being swells, while most peddlers are Continentals. One more crack like that, Oswald, and out you go!

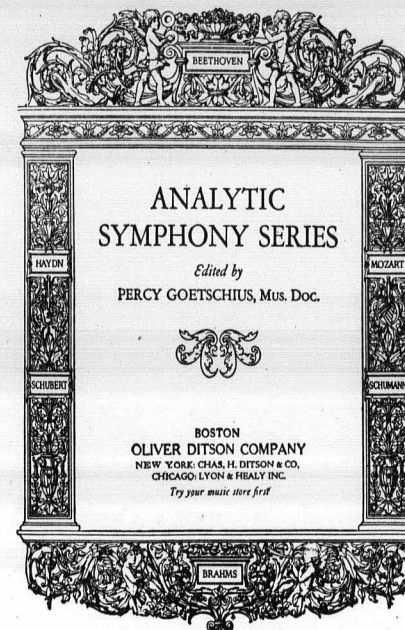
But for a long while all the foot work was done by the Blower boys, Otto Blower and Willie Blower. And what a job these boys did! Our present older generation, some of whom remember tedious hours at the blower in the organ loft, never knew nothin'. The good old days were back in 1700, when there were great numbers of huge bellows arranged in pairs, with one man to each pair. Boys weren't

Continued on page 44

For Earnest Music Lovers

"THE key to the fullest enjoyment of a work of art is Appreciation, and this can result only from Knowledge." Thus writes Percy Goetschius in outlining the purpose of the *Analytic Symphony Series*. He says further, "It is not the sound of music alone which can deeply move us . . . but the meaning . . ." And in these two sentences are contained the purpose for which the series was compiled: to provide *knowledge* of the great symphonic works, and thus furnish a key to their spiritual *meaning*. This Dr. Goetschius does through the twin methods of analysis and criticism.

The two-hand piano arrangements of the symphonies, symphonic poems, and classic overtures included in the Series are well within reach of the average trained player, and are carefully annotated analytically. These notes are amplified in an explanatory preface and there is also a separate critical note. The editor brings to his work a white-heat of enthusiasm which cannot help but react on the student.



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1. HAYDN—No. 6, in G major (<i>Surprise</i>)	.75
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16. TCHAIKOVSKY—No. 4, in F minor	1.25
17. SCHUMANN—No. 2, in C major	.75
18. MOZART—No. 47, in E♭ major	.75
19. HAYDN—No. 11, in G major (<i>Military</i>)	.75
20. BRAHMS—No. 1, in C minor	1.00
21. BEETHOVEN—No. 1, in C major	.75
22. HAYDN—No. 2, in D major (<i>London</i>)	.75
23. MOZART—No. 35, in D major	.75
24. MOZART—No. 38, in D (<i>without Minuet</i>)	.75
16. Tchaikovsky—No. 4, in F minor	1.25
18. Mozart—No. 47, in E♭ major	.75

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by

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An admirable transcription for strings of a charming and suitable piano number. It is fairly brief, and interesting for each of the four instruments without being technically taxing. It is possible to buy extra parts separate from the score, making the number available for string orchestras of any size.

Score and Parts, \$1.00
Single String Parts, each 30c

To Supervisors and Instructors: If you have not already done so, you are undoubtedly planning to organize one or more string quartets among your ambitious pupils. Write us for suggestions regarding suitable material.

New Numbers for Symphonic Band

Instrumentation in accordance with the specifications prepared by the Committee on Instrumental Affairs of the Music Supervisors National Conference, Joseph E. Maddy, Chairman.

HULDIGUNGSMARSCH, by Richard Wagner

A triumphal march in heroic vein, originally composed at Sarnberg, Germany (1864) for Military Band, but never published in this form. Later Wagner began the scoring for orchestra which was finished by Joachim Raff in 1871. While not as well known to concert goers as other compositions of the greatest opera composer of all times, it has been performed in the published orchestral version throughout the world with the great success it merits. Scored for Symphonic Band by Mayhew L. Lake.

Recommended as No. 1 among State Alternative Required Numbers Class A, and No. 9 on the National Contest Selective List for Class A and B Bands, State and National Contests for School Bands, and No. 9 on the New England Selective List for 1930.

PRICES (including Four-staff Conductor's Part)

Small Band (32 parts)	\$3.00
Full Band (44 parts)	4.50
Symphonic Band (63 parts)	6.00
Extra parts, each	.40 Extra Conductor part .75

EGMONT OVERTURE, by Ludwig Van Beethoven

Composed to the tragedy of *Egmont* by Goethe in 1810; there were also eight incidental numbers. It is not intended to be descriptive of the story, but is more a tribute to the noble character of the hero, Egmont. It follows the Sonata-Allegro form very closely and throughout presents music of the highest quality such as only Beethoven could compose, and which calls for no comment here. Scored for Symphonic Band by N. Clifford Page.

This is the Class A National Contest Required Number for Band, State and National Contests for Bands and Orchestras, 1930. Class A Required Number for New England School Band Contests.

Small Band (32 parts)	\$3.00
Full Band (44 parts)	4.50
Symphonic Band (63 parts)	6.00
Full Score (Partitur)	\$7.50 Extra parts, each .40

The Symphonic set includes parts for English Horn, Heckelphone (C Melody Saxophone), and Contra Bassoon.

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The Faculty Council

This new department has met with gratifying response. Its policy of free discussion on matters pertaining to music education has met with widespread approval and brought forth exceedingly interesting contributions. Because of general interest in the subject of contest classification, the page this month is devoted to Mr. Whittemore's interesting exposition of the so-called New England Plan. Next month we expect to resume the publication of two or more contributions in each issue.

EACH year the committees concerned with the various New England state and sectional band and orchestra contests have grappled with the classification problem. Each year there has been manifest much dissatisfaction, and claims have been put forward of injustice under the rules that graded the organizations for contests merely by the number of pupils enrolled in the various schools concerned, and that gave no consideration to the much more vital factors, such as the school age of the players, their experience, or the time for rehearsing. There have been many requests for exceptions and modifications in these rules to equalize situations where the size rating alone was misleading.

For several years there has been lengthy discussion at our meetings, but never any active attempt to remedy these faults. It was found that some of the junior high schools have far better backing, far greater experience among their players, and far greater opportunities for success, than some of the senior high schools. It was found, also, that some of our organizations were composed of pupils from more than one school in the same or nearby towns, and even further—that some were composed of pupils from as many as seven different school grades.

A New Plan Adopted

This year, a definite plan was suggested by a Massachusetts committee, presented to the New England Association for consideration, and, after a lengthy discussion, adopted by the Association at its annual meeting on October 26th, 1929. The details of the plan and its publication were left in the hands of its new Contest Committee. The plan has been much discussed at subsequent committee meetings, and the final details settled. It is agreed by all interested directors that the only possible just method of classifying is to evaluate in common terms the varying school age of the players, the years of their experience, the time for rehearsing, and also, to a very limited extent, the value of the credit system. Just what the proper proportions of these various factors should be is a debatable subject, but matters were finally arranged, for this year at least, in the following manner: The figure representing the school age of the players to count thirty points; the figure representing the years of experience playing in a school organization (not years of lessons) as thirty points; and the figure for credit for the work as five points. Our applications this year are to be made out in such a way that these factors can be easily determined, and the equitable rating for each individual group established.

The committee has experimented with trial figures throughout New England, and apparently there will be practically no changes under these new rules for the leading organiza-

The New England Contest Classification Plan

By HARRY E. WHITTEMORE
Director of Music, Somerville Public Schools

tions, the only changes being among those who have clamored loudest for the change. It is also certain that any organization that can classify under our "A" rating will undoubtedly classify as "A" under the National rules.

It should be noted that while junior high organizations will be rated largely in the same class, it is possible for a junior group to qualify for a higher grade, and vice versa. Thus, in some instances a high school organization of low rating will find itself classed with the better junior high organizations. The whole system of rating embodies the competitive idea, involving the schools themselves, in that the rating of the bands and orchestras, to a large degree, is a measure of the attention and support given the instrumental department by the school authorities; size of town or school does not enter into the computation. Nevertheless these items have a greater significance, even, than under the former plan of classifying by enrollment alone. A school of 600 to 1500 students should have a Class A band or orchestra, or both. If such is not the case, it is probably

RATING FORM	
City	State
Name of Organization	
School	
Director	
ITEM ONE: School Grades Represented (Rating Basis: 30 points)	
pupils in Grade	
pupils in Grade	
pupils in Grade	
pupils in Grade	
pupils in Grade	
a	b
Total b — total a — 12 — X30 = rating for Item One	
ITEM TWO: Experience in Orchestra or Band (Rating Basis: 30 points)	
pupils with years experience	
pupils with years experience	
pupils with years experience	
pupils with years experience	
pupils with years experience	
a	b
Total b — total a — 5 — X30 = rating for Item Two	
ITEM THREE: Program Time for Regular Rehearsals (Rating Basis: 35 points)	
Total regular rehearsal time	minutes per week
Total — 100 — X35 = rating for Item Three	
ITEM FOUR: School Credit	
5 points if graduation credit is given pupils for work in this organization. (If no credits, no points.)	
CONTEST RATING—Total of Items One, Two, Three, and Four	
Attest	Signed
	Sup. or Principal

The above is a greatly reduced facsimile of the rating form supplied with contest application blanks in the New England states. The form is included in the 1930 booklet of the New England Association, a copy of which may be obtained by writing to the editor.

because the school authorities have a Class B or Class C idea of what is necessary to provide proper and adequate instrumental instruction in a school of Class A requirements.

By the same token, a small high school may develop a Class A band or orchestra, and even win a Class A prize. More power to such a school, and more credit to the school, as well as to the band. This is just exactly what the new classification plan will do, and the responsibility will fall where it should, and not on the director's shoulders alone.

Not as Complicated as It Looks

The following is an outline of this plan adopted for the 1930 contests. As will be noted from the facsimile reduction of the rating form that accompanies each of the official application blanks, the method of determining classification is comparatively simple, although the detailed explanation here presented may seem formidable at first glance.

The various bands and orchestras entering the New England Contests shall be grouped in five classes, namely: Class A, Class B, Class C, Class D, and Class E.

The class in which an organization belongs shall be determined by its rating (on the basis of 100 points) figured from the following factors:

Item No. 1 = The school grade of the players . . . 30 points
Item No. 2 = The experience of the players . . . 30 points
Item No. 3 = The program time for regular rehearsals . . . 35 points
Item No. 4 = If credit is granted for the work . . . 5 points

ITEM ONE—GRADE: The rating basis for this item is 30 points, which means that an orchestra or band composed wholly of seniors would rate full 30 points. To find the rating of an organization composed in whole or in part of players below senior grade, multiply the number of players in each grade by the number of the grade, as follows:

10 pupils in Grade 12	(10 X 12) = 120
8 " " " 11	(8 X 11) = 88
4 " " " 10	(4 X 10) = 40
4 " " " 9	(4 X 9) = 36
26 (a)	Totals (b) 284

Now divide the sum of the second column (b) by the sum of the first column (a): 284 ÷ 26 = 10.92

Divide the quotient by 12 (the number of grades on which all ratings are based): 10.92 ÷ 12 = .91

Multiply the result (.91) by 30, the factor for this item: 27.3 as the rating for Item One. In a nutshell Total b (284) ÷ total a (26) = 10.92 ÷ 12 = .91 X 30 = 27.3

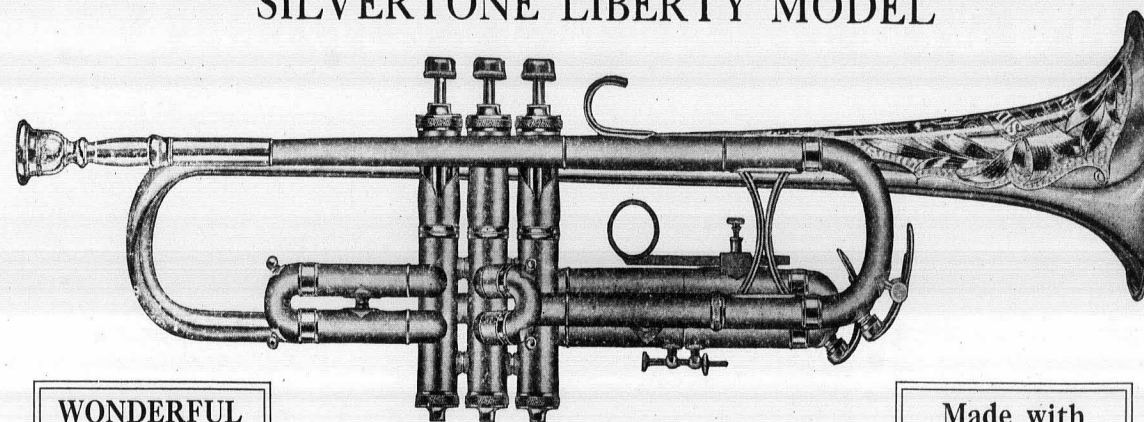
Just Simple Arithmetic

ITEM TWO—EXPERIENCE: This item is computed on a basis of 30 points. An organization composed wholly of players with five years experience in band or orchestra work would receive the full rating of 30 points. "Experience" is interpreted as referring to regular work in either band or orchestra or both, or regular participation in ensemble practice, whether in or out of school. (This does not include private study or practice.) Computation of experience must be as of December 30, 1929, counting years and fractional years, elapsed time.

EXAMPLE: John Smith has studied trumpet three (3) years; violin eight (8) years. He has played violin in orchestra four (4) years; during the last two years he also played trumpet in the band, while at the same time playing violin in the senior orchestra. His total band and orchestra experience, however, is only four (4) years. No

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matter how long he has studied, and no matter how many instruments John plays, or how many different organizations he plays with, he is rated only on the years or fractional years, elapsed time, during which he has had actual and regular work in one or more organizations.

To figure Item Two, compute the total years of experience of the members of the organization as of December 30, 1929, thus:

8 pupils with 5 years experience	(8 X 5) = 40
8 " " 4 " "	(8 X 4) = 32
4 " " 3 " "	(4 X 3) = 12
1 " " 2 " "	(1 X 2) = 2
2 " " 1½ " "	(2 X 1½) = 3
3 " " 1 " "	(3 X 1) = 3
26 (a)	Totals (b) 92

Divide the sum of the second column (b) by the sum of the first column (a): 92 ÷ 26 = 3.538. Divide the quotient by 5: 3.538 ÷ 5 = .707. Multiply this quotient by 30, the factor for Item Two: 30 X .707 = 21.2 or 21.2 points, the rating for this item. In other words: Total b (92) ÷ total a (26) = 3.538 ÷ 5 = .707 X 30 = 21.2

Now Figure Rehearsal Time

ITEM THREE—REHEARSAL TIME: This item is computed on the basis of 35 points for 100 minutes rehearsal time per week, in the regular school program (whether in or after school hours but not including extra time used in preparation for contests, or for special rehearsals called for any purpose).

The rating is figured by dividing the number of minutes to rehearsing by 100 and multiplying the quotient by 35. Thus the rating of the orchestra used for our examples, which is allotted in the school program one fifty-minute rehearsal per week, is 17.5 points determined as follows:

$$50 \div 100 = .5$$

$$35 \times .5 = 17.5$$

An organization with three fifty-minute rehearsals (150 minutes total) regularly programmed for each week would rate 52.5 points:

$$150 \div 100 = 1.5$$

$$35 \times 1.5 = 52.5$$

ITEM FOUR—CREDIT: This item gives five points additional to the final rating of an organization in a school where credit toward a diploma is granted for work in a school music organization. This rating for Item Four, therefore, is either 5 points or nothing, as the case may be.

FINAL RATING is determined by adding the points as computed for Items 1, 2, 3, and 4. The totals for the organization used as an example in the foregoing explanation would be:

Item One	27.3
Item Two	21.2
Item Three	17.5
Item Four	5.
Rating	71.

The Classification Scale

CLASSIFICATION of Bands and Orchestras is according to the following schedule:

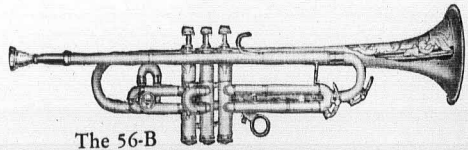
CLASS A	— 78.1 to 100 points
CLASS B	— 65.1 to 78 " inclusive.
CLASS C	— 55.1 to 65 " "
CLASS D	— 45.1 to 55 " "
CLASS E	— 35 to 45 " "

CLASS AA AND EE: Organizations rating ten points or more above or below the established extremes above will be classed, respectively, as AA and EE. Organizations thus classed will play the assigned and selected pieces designated for class A and E, respectively, but will be judged as in separate classes.

To Supervisors and Directors

The Faculty Council is your department. In it you are free to discuss any matters pertinent to your work. Short contributions are preferable and are more likely to receive early publication, although it is our intention to print the articles as nearly as possible in the order received. Be sure to sign your letter or article, but if for any reason you desire to withhold your name from publication, your wish will be regarded.

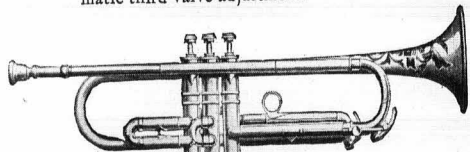
Select a Trumpet or Cornet to Fit Your Personality



The 56-B
New Era Trumpet. Small bore, size 438.

Smarter and Speedier

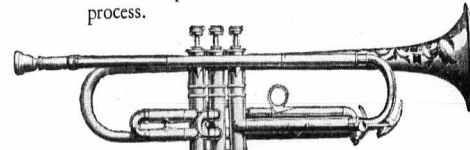
This model possesses great brilliance of tone, velocity of performance, facility of control and ease of blowing. Smarter in line, lighter in weight and speedier in action, it personifies the modern vogue. Has Conn rotary change from B-flat to A, and automatic third valve adjustment.



The 24-B
Opera Grand Trumpet. Small bore, size 438.

Built Especially for Jazz

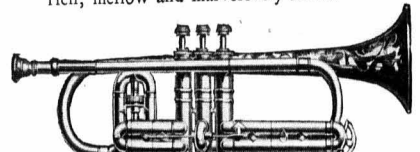
Created especially for modern jazz, the 24-B Trumpet has become a ballroom sensation. Easy to blow, extremely flexible, glowing with snap and speed. It's just the right instrument for those who specialize in modern, red hot, rhythm. Has the same scientifically graduated bore exclusive to all Conn cornets and trumpets and made possible by the Conn patented hydraulic expansion process.



The 22-B
New York Symphony Trumpet. Small bore, size 438.

Ideal for Concert Work

The 22-B has long been famous for its adaptability for all kinds of concert playing. Responsive in action, well balanced in the hand, and very easy to blow, this New York Symphony model is winning praise from concert artists everywhere. The tone is rich, mellow and marvelously sweet.



The 4-A
Victor Medium Bore Cornet. Medium bore, size 467.

Note These Patented Features

This Victor Cornet embodies three outstanding features—all patented and offered only by Conn. These features are: the "quick change" to A, which adjusts the valve slides automatically when the A slide is drawn out; the opera glass tuning device which permits tuning to the half-vibration and adjustable valve springs.

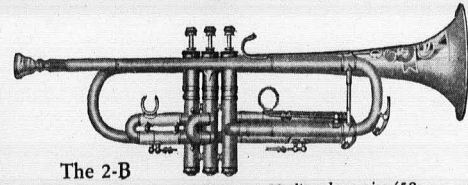
YOUR Cornet or Trumpet should have just the right bore and just the correct balance to fit your physical make up and your individual playing style.

Choose from the Conn complete line of cornets and trumpets. You'll be sure to find the ideal type for you. It is natural that Conn, the world's largest manufacturer of band and orchestra instruments, should best know the requirements of band and orchestra musicians. That's why Conn provides this wide range of trumpets and cornets for your choice.

In each you will find those qualities of tone perfection, mechanical excellence and ease of playing which have made the name Conn mean band instrument supremacy for more than half a century. And you pay no premium for these added values. Conn's great volume of sales and tremendous manufacturing facilities enable you to buy a Conn at no greater price than asked for other so-called standard makes.

Make your selection now at your Conn dealer or write us for details of special Free Trial offer on any band or orchestra instrument. Just mail the coupon and mention instrument in which you are interested.

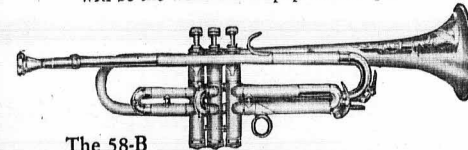
Choice of the World's Greatest Artists



The 2-B
New World Symphony Trumpet. Medium bore, size 458.

Refinements of Fifty Years

In trumpets, difference in quality and tone is determined by the bore. Conn's patented expansion process alone secures accurate graduation of bore. The 2-B embodies refinements of fifty years, and artists say it will be the world's most popular trumpet.

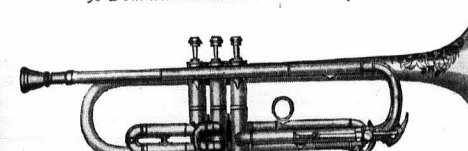


The 58-B
New Era Trumpet. Small bore, size 438.

Favored by Professionals

Here is a trumpet much favored by professionals who transpose readily. Exactly like the 56-B, pictured above, except that rotary change from B-flat to A and third valve adjusting mechanism have been eliminated. The 58-B has a delicacy of balance that will delight you and a velocity of performance and brilliance of tone that are truly amazing.

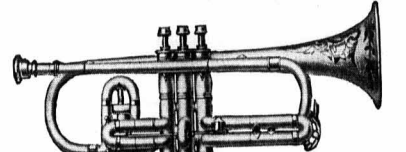
The 60-B New Era Trumpet is exactly like the 58-B but with automatic third valve adjustment.



The 28-B
Concert Grand Trumpet. Large bore, size 484.

Built for Heavy Playing

For those who have been accustomed to "filling" a large bore and who desire a broad, powerful tone, the 28-B will meet every requirement. This Concert Grand Trumpet is a real favorite in military bands, large symphonies and other musical organizations where heavy playing is the rule.



The 80-A
Victor "Regular" Large Bore Cornet. Large bore, size 484.

Last Word in Cornets

In design and general characteristics this model is similar to the 4-A, except that it is somewhat shorter and of larger bore. Like its companion model, it is the last word in cornet construction, embodying every improvement suggested by Conn's experience of more than half a century in producing the World's finest cornets.

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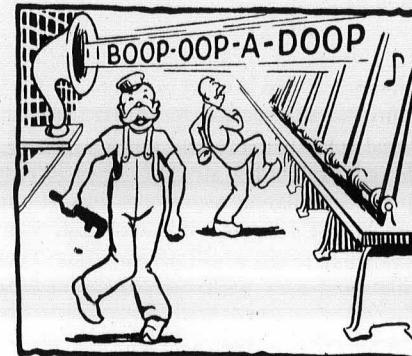
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People in the World of Music and
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Jazz for the Workers

NOW, a factory in Berlin has found that jazz music, broadcast to its workers, has a tendency to make them work faster. Loudspeakers in various parts of the factory send forth jazz music for the benefit of the workmen, at various times of the day. It is said that the workers execute their task with more accuracy as well as more speed.

The next step, no doubt, will be theme songs for punch press operators, and labor unions of the future will probably make "Bigger and Better Orchestras" one of the demands which employers must satisfy. Funny as this German experiment with jazz music may seem at the present time, however, it is an indication of the great future that is in store for the professional musician who understands the trend of the times and can adapt himself to it.

In spite of the fact that many professional musicians are out of work at the present time, nevertheless, the opportunity for the man or woman who wishes to make music a life work is greater at the present time than ever before. Never, in the history of the world, have educators paid so much attention to the teaching of instrumental music in the public schools. Today instrumental music is taught in hundreds of schools all over America. Hundreds of other schools are ready to install bands and the teaching of instrumental music as soon as competent band leaders and instructors can be found for them.

Nor do schools hold the only opportunity for professional musicians who are willing to become teachers as well as performers. Fraternal organizations, women's clubs, Boy Scout troops, factories, and many other kinds of organizations and enterprises are fully sold on the value of bands and band music. They only await the professional musicians who will show them how to organize the bands which they already want.

Opportunity abounds for the professional musician who will adapt his talents to the tide of the times. Those who seek to stay this rising tide by futile protests and useless grumbling will find themselves swept away by it.

Baby Dorothy Breaks Into the Magazine Section

IT IS not often that ordinary mortals break into the magazine section of a big Sunday newspaper. Such space is ordinarily devoted to superhuman beings of one kind and another. So, when Baby Dorothy Johnson, youthful Conn Saxophone star, broke into the Sunday magazine section of the St. Louis *Globe-Democrat*, recently, it was a feat of no mean importance. She rated one page in full color and about a half page in black and white.

Among the other amazing things that the *Globe-Democrat* disclosed about the 10-year old vaudeville star was the fact that in the short period of less than five years which the young performer has spent in big time vaudeville, her earnings have amounted to about \$50,000. This is a little better than \$200 a week, which anyone will admit is not bad. We predict that Baby Dot will be a great help to her folks when she grows up.

The talented Miss Johnson, a veteran trouper at ten



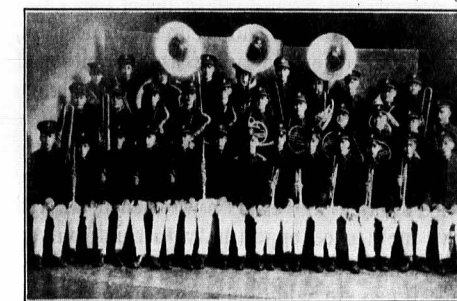
More About Jobs for Musicians

THERE was once a man who sat on top of a whole caravan load of provisions in the middle of a desert and starved to death. He didn't know what was in the boxes he was sitting on and he didn't have gumption enough to look inside them.

There are about 5,000 unemployed musicians in America today, and they're a whole lot like the man who sat in the desert and starved. They sit and squawk about the "squawkies" and the radio. They play odd jobs for anything they can get. And all the while vast and almost untouched fields of music await their talents.

Right now the cities, towns, and villages of the United States are spending in the neighborhood of \$6,000,000 a year for music. That amount is not coming out of the pockets of individual citizens for phonograph records, concert or opera tickets or anything of that sort. It is the amount which is coming out of municipal treasuries to be spent on bands, orchestras, and other forms of civic music. Think of it! \$6,000,000 a year is being spent, and yet the idea of municipal bands and orchestras is only just beginning to take hold. Thousands of cities, towns, and villages are willing and eager to pay for the services of any energetic professional musician who will show them how to have a good municipal band or orchestra, and who will show them how they will benefit by such an organization.

Practically every state in the Union has a law which authorizes the local municipal governments to levy a tax upon the citizens for the maintenance of municipal music, if it is desired. Some places are taking advantage of the opportunity, but the majority are not yet utilizing their full powers. It remains for some professional musician to step in and show these municipalities the full cultural and advertising value of good civic music.



The Stanton Concert Band

THIS fine concert band represents a municipality of about 1500 people. It shows that there is abundant musical talent in even the smallest communities, if only some professional musician will come along and help to develop it. Musicians who are willing to devote their talents to teaching and band organizing will find thousands of towns like Stanton, Nebraska, ready to welcome them with open arms and open purses.

Buffalo Believes Good Music is Good Business

IT IS not only the small towns that are awakening to the power of music. Only a few months ago for instance, Buffalo, N. Y., established a civic symphony orchestra and engaged Herbert Straub to conduct it. A personnel of 75 musicians, all professionals, comprise the orchestra, and their job is an all-year-round one. Concerts are given in a local park which will accommodate 20,000 people.

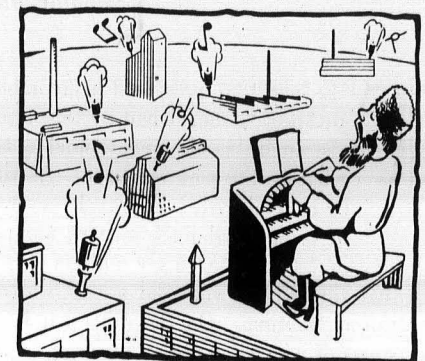
The entire expense of this musical enterprise has been shouldered by the Buffalo Chamber of Commerce because that organization believes that good music is good business for the city. Here is what the Buffalo commerce group has to say about the enterprise.

"The Chamber is doing this in the belief that the advertising value to Buffalo will be well worth the effort. There is a tendency today, generally, to stress too much the industrial advantages of a community and not enough its advantages as a place to live. The Chamber, in sponsoring the organization of a civic orchestra, is seeking to place Buffalo's cultural attainments before the public."

Want a job, Mr. Professional Musician? There are plenty of other communities in the United States that can be sold on the Buffalo idea.

Jazz Goes to Work—\$6,000,000 a
Year for Music—Buffalo Believes—
A Russian Invention—Canada Falls

CHORDS



Bandrovsky's "Whistlepsy"

WE GLEAN from the public prints the following notice of a new musical instrument which we confidently predict will be christened "The Whistlepsy":

"A symphonic orchestra of factory whistles is the latest project under way in Moscow. A worker named Bandrovsky has conceived the idea of establishing an electrical connection between the keyboard of an organ and sixty whistles of factories throughout the city."

This is the strangest form in which the influence of music on industry has yet been felt, and though we dislike questioning the musical taste of citizen Bandrovsky, we believe that there are more worthwhile things to which he might devote his talents. Now, if he were to organize sixty bands among the workers of the sixty factories whose whistles he is harnessing, he would be doing something worthwhile for the vaterland, or whatever it is that the Russians call Russia. Over here in the U. S. music is playing a constantly larger part in industry.

Executives are finding out that employees' bands are one of the surest ways of promoting health, happiness, loyalty, and efficiency among their workers. Professional musicians with an eye for business can easily sell their services as band organizers to large corporations. If you'd like to find out about how to do it, write to C. G. Conn Ltd.

Won't Some Loyal American Come to Our Rescue?

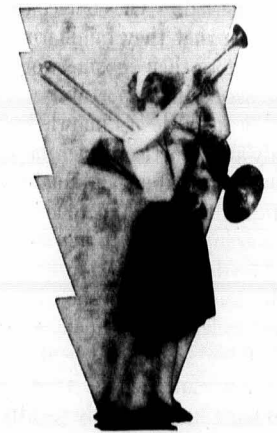
IN reference to an article, "England Pays Tribute with a Grain of Salt" in the Conn advertising, page 13, J.O.M. for November: The Conn writer does not seem to be aware that England adopted 439-A at 68 degrees F. for orchestras in 1896, 21 years before America adopted A-440 at 72 degrees F. The British military band pitch has always been Bb-470 at 60 degrees F. This is 432 for the A. An old Boosey Co. (London) catalog has the following to say on pitch.

"AMERICAN PITCH—A-440 vibrations at 72 degrees F. recently authorized; this is the same pitch as the "New Philharmonic" but is expressed at a higher temperature in agreement with the American custom of heating concert rooms more than is usual in Great Britain. One vibration in 439 is the sharpening produced, on the average, of the full orchestra by a rise of 4 degrees F."

It is probable the Conn writer may be right in stating the British military bands have adopted the lower pitch. We hope this is true, but it does not alter the fact that the A-439 at 68 degrees F. is not a new pitch in Britain. (Signed) HARRY NOAKES, Kamloops, B. C., Canada

Canada Falls for Loma

THE land of the maple leaf is the latest country to fall before the ever-increasing charms of the versatile Loma Worth. Miss Worth is now playing the big time in Canada, and winning all kinds of applause and compliments both on her charming personality and on the manner in which she plays her complete equipment of Conn band instruments.



A Cornet Playing Pilgrim's Progress

Number Twenty
HERBERT L. CLARKE

This month, the author gives some excellent advice on a number of things, including the necessity that exists for a musician to have more than a single string to his bow, and one very valuable outline for utilizing one's walking hours to perfect the matter of tonguing—single, double, and triple. For those with an open and receptive mind, a particularly interesting instalment, we would say.

THE year 1887 presented a favorable prospect to me; I had by this time thoroughly made up my mind as to what my life work was to be. As will be remembered, I had made several attempts in commercial lines without finding anything that suited me, to say nothing of the fact that this sort of work did not seem over plentiful at the time. On the other hand, at the period of which I write, I appeared to be able to find any amount of work in the music field—in fact, jobs were practically thrown at me. I would have been foolish to let these opportunities slip by without taking advantage of them, and I decided that, no matter what objections were raised by my family, I would definitely follow music as a life profession.

I had by this time realized, through past experiences and associations with other musicians, that everything does not turn out the way we expect, and that we cannot force the world to run in just the manner that we would like it to run. Having noticed a lack of proper ambition in most of the musicians I had met, these seeming to be quite content to live on a theatre salary and displaying nothing of the progressive spirit, I argued that the more I improved in music, the better position, quite naturally, I would eventually occupy. And, of course, no one can improve without proper study and practice.

Ignoring Facts and Opportunities

In looking back over these years of which I write, and comparing my experiences with those of other musicians, I am astonished at the number of men content in securing some steady engagement in a theatre, and who, while they are thus employed, never seem to realize that in certain months of the year these theatres close, or every once and a while change hands (this meaning oftentimes, a two weeks' notice), and that when they are not working their expenses go on just the same—a case of "all going out and nothing coming in". It would pay these men to equip themselves with a proper knowledge of music from various angles so that they might be in a position to earn money during their lay-off periods. Of course, the more branches of music that they familiarized themselves with, the more their income would be stabilized and increased in proportion.

A musician's "stock in trade" is knowledge, the product of study and practice, which he is able to sell according to its extent and quality. He advertises his talent through the good and efficient work he accomplishes. If his stock becomes low (i. e. if he does not constantly improve the range of his knowledge), in the course of time he becomes a dependant upon other musicians of a charitable and liberal bent. I have known many musicians of the type of which I speak who have had a steady theatre

job for five or ten years, and even more, and, being quite content with these engagements and what they have brought in, have never realized that the older they grew, the more incompetent they became; less able, except they had kept up with the times, to meet the competition presented by the younger men, who, quite naturally, are pushing themselves forward all the time, even to the point of trying to force the older men out. The salvation of this type of musician lies in the liberal leader who will keep his old men out of charity, when he could better his orchestra by replacing them with bright and intelligent "young blood".

A Good Practice Stunt

Such matters impressed me greatly the more I observed the things happening around me every day, and I determined to make my "hay" while the sun shone, especially now that I had the engagement at the Academy of Music in Rochester, N. Y., which more than paid my expenses. I decided that I must work hard at home to become a better musician, so that later on, if an opportunity presented itself whereby I might double my salary, I would be in a position to grasp it, and not lose out by being told I was incompetent, or if I had secured the position, be discharged for the same reason—either of which circumstances would have been a terrible humiliation to me.

Living about two miles from the theatre where I played, I would walk to and from there twice a day. The exercise was beneficial, and gave me a good opportunity to think out all the problems that were occupying my mind at that time. In addition, I began to practise single tonguing with each step, articulating four times to the step, finding this to be excellent practice for acquiring precision and rhythm; before long I had my tongue under perfect control. I discovered that to walk and tongue the syllable "tu" four times to each step, walking thirty-two steps in one breath, helped me in the matter of endurance. Try this some time, you cornetists, and students of the instrument!

Playing two shows a day, and going home after the matinee, made nearly two hours of daily practice for a proper and decisive attack, and when I had learned to control single-tonguing to a point where the muscles of the tongue did not tire, I then tried triple-tonguing in the same manner—"tu-tu-ku"—two triplets to the step. This was difficult at the start as the third syllable "ku" was not as distinct as the "tu", so I made up my mind that if I expected to triple-tongue perfectly, I must acquire the same proficiency with "ku" as with "tu".

Finding that "kuk" was more decisive than "ku", I commenced using this syllable four times to the step, but was compelled to walk

much slower at first in order to articulate evenly; and my! how I seemed to stutter. All this required some patience and much effort, as I could only walk a few steps in one breath and keep the articulation regular and even. But before long I mastered it completely, which proves what practice will accomplish. Then, having conquered both the "tu" and "ku" separately, I tried triple-tonguing again, with the result that it became even and distinct in every syllable. This method of practice was the foundation of my correct tonguing, which has stood by me to this day. How easy my scale exercises became now, and how well I could control all kinds of difficult articulations! So often, in after life, have I suggested this method of practice to my pupils, for their own benefit, and how few have ever taken advantage of this great essential of correct cornet playing!

The more I improved in my playing, the greater interest I took in my work; consequently all my spare time was now taken up with proper study. Then my theatre engagement (playing two shows a day, one hour in a brass band outside, and three hours inside for each performance, utilizing eight hours daily, besides Monday morning rehearsals for the show and Saturday mornings for the band) left little time for home practice, as many will infer. But I managed to get in at least three hours of good solid practice and study every day, besides the other work, and this kept me healthy and content, knowing and feeling that I was becoming a better player all the time. My desire, now, was greater than ever to be a real cornetist, because of the encouragement offered by my progress.

Odd Time Filled with Arranging

With all this work (or play!) I still found enough time to arrange music. Each week there was some act appearing at the theatre that needed new orchestrations for its songs and dances, and I had gained much experience from my theatre playing (viola inside, and cornet outside) that made this arranging an easy matter. Besides, it added a few dollars to my pocketbook. "Every little bit, added to what you've got, makes a little bit more!" This extra money, however, went towards new music. I began to purchase all kinds of instruction books, and new cornet solos with band arrangements, which were needed, as I played a different cornet solo outside each week. All this took money, but my "stock in trade" was increasing, as my repertoire became enlarged, which was necessary should I ever apply for a soloist engagement where different solos were required daily. To be prepared is half the battle! There are many excellent soloists whose repertoires are limited to about ten heavy numbers, and even the arrangements of these few pieces are quite incomplete and in a

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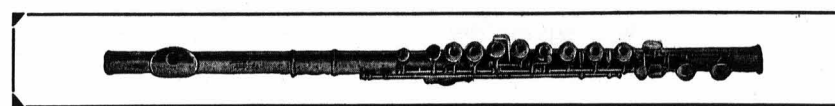
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horrible condition to be accompanied properly. Yet they expect soloists' prices when soliciting summer engagements in this capacity.

The winter wore away all too quickly for me, I was so interested in working up a firm foundation in case I might have a better chance later.

I might mention here that brothers Ed and Ern had followed me from Indianapolis to Rochester, and we were all together once more. Ed secured a position as first violin at the theatre with me, but Ern's ambition quite outshone mine, for he had developed into a splendid trombone player, playing on his slide trombone all the cornet solos I had practised. I used to marvel at how he could execute so rapidly on that instrument, and with as much perfection as a cornetist on his. He had the nerve to make a trip to New York and apply to the great Patrick Sarsfield Gilmore for a job in his famous band, and, fortunately for him, he secured it, all through his perseverance and ability to satisfy this wonderful bandmaster.

Naturally, I was proud of him, and once more my aspirations turned towards this famous organization. I thought that if my brother should succeed and make a hit, in time his influence might help me to get in Gilmore's Band. Ern was only twenty-one years of age at that time, and it seemed remarkable to me that he had already climbed so high in the performer's world as to be associated with the very best players in the country, for Gilmore was noted for engaging the greatest artists in the world, and naturally I classed Ern amongst them. His success encouraged me doubly, and I worked harder than ever.

As the spring approached I was playing quite well, happy all the time. My solo playing was being talked about around town, and one day a leader came to me offering an engagement to play viola at Ontario Beach for the summer, and to act as cornet soloist in addition. As I was to play my solos with an orchestra, this necessitated my procuring orchestral arrangements for all my numbers. I purchased quite a few, and had to arrange some that were not available in this form. More expense, just then, but my "stock" was increasing, becoming more valuable to me than money.

It often amuses me when I hear musicians kicking about buying new music, hating to spend a few dollars on what would later repay them a hundredfold. So few men can see beyond their noses. Even the price of a magazine, such as this for which I am writing, is objected to by many, although it is through the broadening influence exercised by reading that we are helped to keep up with the procession and prevented from staying too long in one rut, that hopeless condition well exemplified by a certain type of theatre musician previously referred to.

I commenced playing Sundays at Ontario Beach before the theatre closed for the season, and by the time summer had come was well broken in for the work, as I had been playing viola all winter. My associations were pleasant and interesting; the musicians were good players and splendid fellows. My reputation increased as a soloist, by reason of the fact that there were visitors from everywhere who spent the summer at this resort, besides the excursionists from Canada, the steamers bringing many of these from across Lake Ontario, and I met many old friends who came over from Toronto, and who congratulated me upon the improvement in my cornet playing since leaving their city a few years before.

This engagement lasted until the theatre opened in September, and the regular cornet player not being re-engaged (Hiram Batchelor), I was to take his place, playing cornet instead of viola for the season. This pleased me and put new life into me, for I must have made much improvement during the past winter on the cornet to satisfy the leader, Dave Morgan, who was a "grouch", but still a good fellow.

The first week we opened I had the surprise of my life in the form of an offer to become solo cornetist of the Citizens' Band of Toronto, directed by my old friend Mr. John Bayley, who was appointed director of this new band composed of members of the Queen's Own Regimental Band, and supported by the citizens of Toronto. I was to receive a regular yearly salary as a retaining fee, all outside engagements of regimental duties being extra pay, with plenty of time for teaching and for playing other engagements that did not interfere with the band. The reputation gained me by my solos at Ontario Beach had reached Toronto, hence this offer, which I accepted, giving notice to Dave Morgan, my theatre leader, who became quite angry at my leaving him so early in the season. But I promised to remain with him until a suitable substitute could be procured, and this delayed me a week or two. I was fortunate in securing a good man from Boston, Freeman by name, who proved satisfactory to Morgan. Then I said "good-bye" to all the boys, and started once more for Toronto, returning there this time as cornet soloist, and under salary. Just think! This was practically the same band I had joined in 1883, starting as the twelfth cornet, working my way up to first cornet, and in four years had improved my playing to the extent that I was engaged for really the best position of its kind in Canada!

Nobody ever encouraged me to practise. Nobody ever pushed me ahead. Nobody ever taught me how to play. Nobody ever told me that I played well. I had to do all things by myself, even in the face of all kinds of opposition. The only encouragement I ever received for my efforts was the fact that, somehow, I seemed to be useful to the different leaders who employed me, and I always held a position until a better engagement turned up.

I am not making these assertions from a conceited standpoint, but simply to prove that every cornet player, or in fact any instrumentalist, has an equal chance to become successful if he perseveres properly, discovering his own mistakes and weaknesses, correcting them immediately, and setting the highest point of excellence as his goal.

In many ways it was a wise move on my part to accept this offer from Toronto, for my father had purchased a large farm of forty acres in Reading, near Boston, Mass., to establish a school for organists, building himself the largest organ at that time in the country, and I would be without a paternal home if I remained in Rochester. Besides, the new position in Toronto placed me in a different environment and a better chance to improve my musical studies and to demonstrate just how much my "stock in trade" might be worth should I place it upon the market. Also, Toronto was like an old home where I was well known.

The future looked bright, and I had an increased confidence in myself as a soloist, with opportunities I had often dreamed of.

(To be continued.)

Here and There in New York

By ALANSON WELLER

ON the approach of Yuletide, New York was presented with a number of interesting events. Arturo Toscanini concluded the first half of his season in November, giving way, for about two months, to William Mengelberg. Before leaving, he introduced us to what is thus far the most interesting novelty of the season, Ravel's brilliant and fascinatingly orchestrated *Bolero*, a welcome addition to those works of this composer known to us on this side of the Atlantic. Mr. Mengelberg, now an old friend to American audiences, was warmly welcomed on his arrival. Another arriving guest was Alexandre Glazounoff, veteran Russian composer, who conducted an orchestra in a concert of his own works, including his *Overture Solenne*, the *Symphony No. 6*, and the piano concerto; all comparatively new to American audiences, and all pleasing and effective.

A distinct novelty was offered by the visiting Cleveland Orchestra, from which we have come to expect the unusual in programs, its conductor, Nicolai Sokolof, having a positive talent in this direction. The novelty in question was the use of the new thereminax as soloist, in a number especially composed for it, with orchestral accompaniment. Though still in an experimental and crude stage, this remarkable "ether music" device offers much to speculate upon in its future possibilities. Another novelty on the same program was D'Indy's beautiful and seldom heard *Summer Day on the Mountain*.

Joseph Rosenstock, the Metropolitan's German Opera conductor, resigned his post after only a few performances. Artur Bodanzky now returns to his old post in the Metropolitan, which he had previously left to devote all his time to the direction of the "Friends of Music". Mr. Rosenstock, doubtless a competent musician, was not cordially received here, and his interpretations seemed to lack the authority and brilliance of Mr. Bodanzky's efforts.

The Metropolitan's second revival of the season was Mozart's *Don Juan*, or, as it is more familiarly known, "Don Giovanni", one of many old works that should be in permanent repertory. Its revival just now was well timed, for the memoirs of Lorenzo DaPonte, Mozart's librettist, have recently been published, arousing new interest in this work, which the old writer tells us was written while he was kept awake by coffee and cake supplied by the daughter of his innkeeper.

The Shoestring Revue, or "Hoboken Nights Entertainment", is the title of the newest bit of satire offered by Christopher Morley at the old Lyric Theatre, on the "sea-coast of Bohemia", as the dingy town of Hoboken has come to be known since Morley put it on the map. *The Black Crook* is now on the road, and *After Dark*, perhaps the best of these old timers, has just closed after a year of hilarity at the old *Rialto*. If his delicious writings have not already put him there, these shows should place Morley in the Hall of Fame. He is one person who has discovered something new under the sun in the way of amusement.

So well received were the recent Victor Herbert revivals at the *Jolson Theatre*, that *Robin Hood* and *The Merry Widow* have been added to the list, and, as we write this, doubtless others are on the way. A new Viennese opera, *The Silver Swan*, has also come to visit us.

A particularly active jinx seems to have dogged the footsteps of Puccini's melodrama, *The Girl of the Golden West*, in its revival this season at the Metropolitan. Mme. Jeritta was accidentally "stabbed" with one of the trick knives in the lynching scene, and at a Brooklyn performance was struck with a stage gun, while Lawrence Tibbett, the "heavy", was dealt a smart crack on the nose by a falling ladder.

Musical novelties of the month included an interesting recital on cello and oudé (Arabian native guitar), by Prince Mohi-Ud-Din, including some native dances of the Orient. Victor Chenkin, singing actor, was heard in a recital of folk-songs in various dialects at the *Times Square*, and at the Metropolitan's Sunday night concert, Queena Mario sang a number of old songs in costume, in the manner made popular by Freda Hempel in her "Jenny Lind" recitals.

The newest "little cinema", the *Little Theatre*, opened its doors two nights before Christmas with, appropriately enough, the singing of Yuletide carols in the lobby. This, with the *Carnegie*, 5th Avenue, 55th Street, Roerich, and *Film Guild* theatres, will be about the last haven, in these parts, of the silent film, if we except, of course, the "grinds" in the slums. The *Carnegie's* excellent ensemble is still under the direction of Alfred Antonini, the 5th Avenue has a well-handled "non-sink", and the 55th Street, an excellent organist. We have not yet visited the new house to inspect their music. A novelty in town of late is the establishment of three Newsreel Theatres, the *Embassy* in New York, and the *Momart* and *Werba's* in Brooklyn, all devoted to the showing of newsreels and short subjects.

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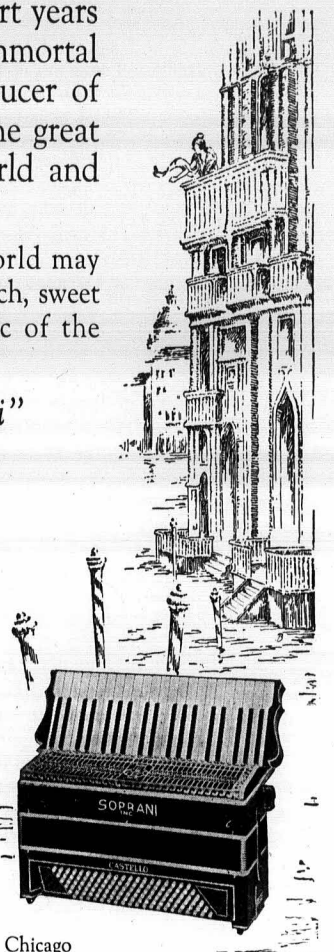
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Keeping Posted

DRUMMERS develop their technic on practice pads and piano students learn their way among the white ones and the black ones on dummy keyboards — for which folks in the next flat are duly grateful. But the advantages to family and neighbors of these practice instruments from which the noise of musical progress has been pre-extracted is incidental to the benefits they provide for the students, themselves, particularly in relation to the recent developments in class instruction.

It has always been a moot question with the writer as to whether the beginner is helped or hindered in his progress by the sounds he hears emanating from his instrument whilst he is learning where and how to hit it. Actually, the average beginner in his home practice gets what amounts to a course of ear training in what sounds not to make in order to produce good tone and intonation. The teacher who put cotton in his ears while listening to a clarinet lesson and generously sent out for more cotton for the ears of the pupil so the latter couldn't hear the clarinet suffer was not entirely on the wrong track.

Teachers who approach the matter from the scientific rather than the humanitarian standpoint put muffers on the instrument instead of ear muffs on those who must hear it. One successful teacher has based his entire method upon a system of "silent" practice wherein the pupil hears no tone from his instrument until after he has mastered the fundamental mechanics of tone production.

Obviously, if there is question as to the advantage of a pupil hearing the dubious results of his early efforts to do the thing required to produce musical tones, there is at least room for argument regarding the degree of benefit that pupil will derive from composite results achieved by a class of ten or twenty beginners, each capable of contributing extraneous and wholly unexpected colors to the tonal bouquet. Muted instruments are used in some cases. In other cases, the instruments themselves are effectively muted by the manufacturer's sins of omission or commission. Many things besides tone are apt to be left out of such instruments, and it is these "other things" that are likely to be very important to the pupil's progress — those items of proportion and adjustment that are so essential, particularly in fiddles.

Perhaps some of these same thoughts were in the mind of Edwin Harris Bergh when he designed the instrument now known as the Gamble "Fiddlette" — an instrument from which volume of tone is purposely omitted, but which provides every other essential of a first-class violin for students' use, if we accept the theory that subdued tone is an advantage for class instruction and home practice. These "Fiddlette" instruments solve the "cheap instrument to learn on" problem encountered by schools and instructors, everywhere. They provide the standard fingerboard, peg head, and every requisite to the serious study of the violin, and, it is said, afford a pleasing, evenly balanced tone, with perfect harmonics and no wolf tones — in effect a regulation violin with a miniature tone. This is achieved by the use of a special body, much less expensive to manufacture (and less liable to injury in use). Many of these instruments are in use in Illinois public schools, where they are said to have met with much favor from parents, pupils, instructors — and teachers in rooms adjoining the violin class rooms.

The Gamble Hinged Music Company (Chicago) have included the entire string family in the "Ette" line — Viola-ettes, Cello-ettes, and Bass-ettes, as well as Fiddlette-ettes. They also provide a complete class organization and instruction manual, with purchase plan whereby any school or teacher may install the "Ette" instruments at a cost of a few cents per week per pupil.

A SERIES of six postcards issued by Selmer, 316 Selmer Bldg., Elkhart, Indiana, has just reached this desk. Each of these cards features some one artist, prominent in the broadcasting field, who uses Selmer instruments, with portrait and a listing of the programs in which he appears, as well as the days of the week these take place. The six soloists featured are Andy Sannella (saxophone), Arnold Brillhart (saxophone), Merle Johnston (saxophone), Ellis McDiarmid (flute), Alfie Evans (saxophone), Larry Abbot (saxophone), the latter, on the programs listed, playing alto sax-clarinet. These postcards present a very attractive appearance (they are printed on government postcards, and it was remarked by a printer to whom they were shown that it was the best job on this type of card that he had ever seen), and for a saxophone fan represent a valuable series of references by which he will be able to follow the activities of these various players over the air. Well worth writing to Selmer for a set.

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.

TWO recent pieces of literature issued by Ludwig & Ludwig, 1611-27 North Lincoln St., Chicago, Ill., both have to do with the drum corps. The first of these, a broadside 12 x 18 inches, carrying across the top a picture in color, 6 x 17 inches, of the American Legion Drum Corps, Post 42, of Evanston, Ill., Illinois State Champions, 1929, is titled *Travel With Your Own Prize Winning Drum Corps*, and tells of how only two years ago the corps was organized, and developed in this short time into a prize winning body. Attention is drawn to the fact that this organization travels, "to every Illinois State Convention with all expenses paid," and that, "They are honorary guests of many affairs during the year." According to Ludwig & Ludwig, it is a comparatively simple matter to organize a drum corps and enjoy the opportunities for comradeship and travel offered by so doing, and that they stand willing to help in the organizing of such bodies.

The second piece of literature to which we refer is called *Some of the Latest Developments in Drum Corps*, and is by Wm. F. Ludwig. It furnishes interesting information concerning drum corps and their instruments in general, as well as news of various corps and their activities. Ludwig & Ludwig will be glad to mail copies of either of the above mentioned to those interested.

PENZEL, MUELLER & CO., Inc., 360 Fourth Avenue, Long Island City, New York, have recently issued two folders, one on the *Clari-met*, and the other on the *Clari-met Junior*, double and single tube metal clarinets, respectively. Specifications are given on each instrument, as well as prices. This concern have for forty-six years been specializing in the manufacture of high-grade clarinets, and they look upon the *Clari-met* as the crowning achievement of their career. In addition to being manufacturers, Penzel, Mueller & Company maintain a repair department for woodwind instruments, and a description of this service, with prices included, appears in the circular devoted to the *Clari-met Jr.* Either of these circulars, or both for that matter, will be sent on request.

SIX Reasons to Praise the Merit of Home Study Courses is the name of a brochure issued by University Extension Conservatory, Dept. JO, Siegel-Myers Building, Chicago, Ill. The reasons given within are impressive, constituting, as they do, six letters from musicians of standing in educational and professional circles, expressing the benefits they have derived from University Extension courses. The names of these men are: R. W. Martin, Mus. B., professor of music at Sweet Briar College, Va.; Henry O. Weeth, director of Stratton bands, Stratton, Neb.; Brother Simon, C. F. X., musical director of St. Mary's Industrial College, Baltimore, Md., who received his degree of Bachelor of Music from the Conservatory; Murray Spaulding, examiner for the Musical Arts College of Canada, Toronto, Canada; Everett Allyn Moses, Mus. B., conductor, Moses and His Band; and Fred E. Shoenbohm, Mus. B., head of the music department, Wartburg College, Clinton, O. In common with Brother Simon, the last two received their degrees from the Conservatory. All these gentlemen endorse those courses of which they had personal experience, in no uncertain terms. R. S. Johnston, president of University Extension Conservatory, is of the opinion that too many professional musicians are jogging along in a rut, and that if they would only realize the importance of amplifying their musical knowledge, they would greatly benefit themselves in these somewhat trying times we are all going through. Particularly is it his opinion that, for those engaged in educational work, a Bachelor of Music degree is almost indispensable. University Extension Conservatory will be glad to send a copy of the brochure that is the subject of this note, or details concerning the courses offered, to anyone writing to the above given address.

TWO new additions to the C-B Educational Series, released by The Cundy-Betoney Co., of Boston, Mass., are *Thirty Easy Duets for Two Clarinets*, by L. Wiedeman,

published in two books. The edition is cleanly engraved and well printed. These books will be reviewed in an early issue of the magazine.

NO 1, Vol. 1. of *The Camp Crescendo* has reached our desk. This little paper is the official organ of the Wainwright Band and Orchestra Camp, La Grange, Ind. Its editor-in-chief is J. W. Wainwright, himself, with Otto H. Frederickson as managing editor. We notice mention, among other improvements that the camp is undergoing, of a four-hundred foot sea-wall. This wall will furnish a promenade walk that will, no doubt, be greatly appreciated by the boys. It is planned, by the aid of suction pipe apparatus, to draw sand from the bottom of the lake in front of the wall, which will greatly improve the bathing beach. We notice, also, that the camp grounds are to be landscaped, and it is said that those who attended last year and the year before will scarcely recognize the place.

A PUBLISHING event of importance is a recent release, in the Birchard Edition, by C. C. Birchard & Co., 221 Columbus Ave., Boston, of Ernest Bloch's *Four Episodes for Chamber Orchestra*, the score of which has just reached us. This work is composed of four numbers: the first, *Humoresque Macabre* (Moderato); *Obsession* (Allegro giocoso); *Calm* (Andante tranquillo); and *Chinese* (Allegro moderato). The instrumentation is as follows: Piano, string quintet (2 violins, viola, cello, C. bass), flute, oboe, clarinet in A, bassoon, and horn in F. The performance time of each number is given, totaling fourteen minutes for the entire four. "Four Episodes" will be reviewed shortly in another department.

THE Original American Instrument is the title of a booklet issued by The Vega Co., 157 Columbus Ave., Boston. Of course the instrument referred to is the banjo, and all but two pages of this neatly designed and printed brochure are devoted to presenting, both by picture and by text, the banjos manufactured by Vega — twelve models in all, ranging in price from \$32.50 to \$425. The latter price applies to the Style IV Vegaovox, which we take it from the description and cut, is a somewhat gorgeous instrument with resonator in white ivory pyralin, hand-colored, and possessing an ebony fingerboard edged with white fiberloid and with engraved mother-of-pearl position marks. The metal parts are "elaborately engraved, quadruple gold plated, and hand burnished." One of the two remaining pages is devoted to Vega guitars, and the other to Vega strings. We notice on the back cover a rather imposing list of artists who are using Vega instruments. A copy will be mailed to those enough interested to address their request to The Vega Co., at the above given address.

A CIRCULAR recently received from Soprani, Inc. of North America, Soprani Bldg., 2208 Fourth Ave., Seattle, Wash., shows a picture of Guy Buccola of "The Street Girl", with the *Tivoli Model Soprani* piano accordion that he plays in the picture. Featured, also, in this circular are the *Soprani Stand*, and the *Soprani Course*, for piano accordion. This concern will be pleased to mail, to those interested in such matters, descriptive literature on any of their products.

A NEW instrument, *The Hawaiian Guitar Harp*, has just been put on the market by The Harmony Company, "Makers of Stringed Instruments since 1892", 1756 N. Lawndale Avenue, Chicago, Ill. As described by its manufacturers, this instrument "... resembles a harp in form, only. In the method of playing it is similar to the steel guitar. The present player of Hawaiian or steel guitar music will greatly enjoy the new instrument, but ... anyone can play the Hawaiian Guitar Harp without any knowledge whatsoever of music. This may be accomplished by means of the simplified instruction and song book, which has been prepared. ..." The instrument is strung with three melody strings, tuned A-C-E, a tuning that corresponds to that used on the regulation Hawaiian guitar. There are, in addition, four sets of chord strings, each set consisting of four strings. There is a tuning diagram on the face of the instrument, and an eleven note pitch pipe is also available. It is expected by the manufacturers that this instrument will fill the void left by the rapidly waning popularity of the ukulele as a pastime instrument. Descriptive literature will be sent by The Harmony Company to those requesting the same.

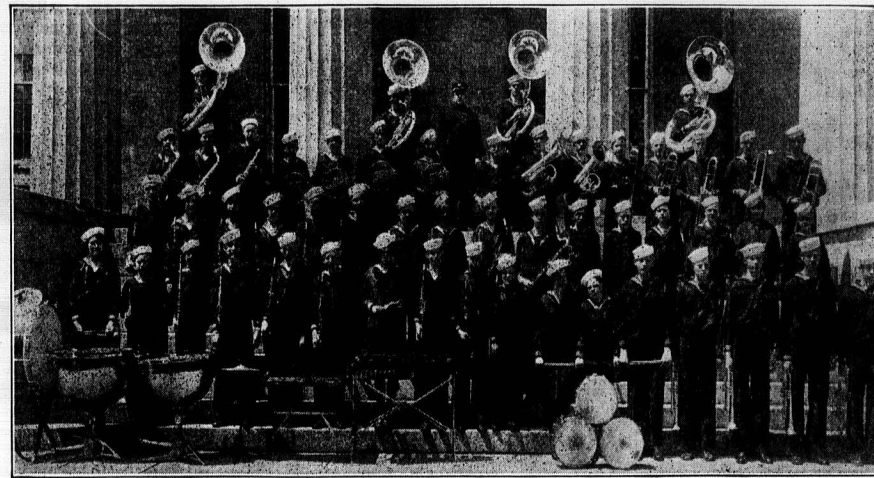
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IN BOSTON

By CHARLES REPPER

What is again off to Henry Eichheim, who has just paid us another of his all too infrequent visits and, as guest-conductor at the Boston Symphony concerts, given us a chance to hear more of his fascinating Oriental music.

Now Oriental music, as such, is nothing new, or at least what we call Oriental music, which is usually Occidental music with a slight flavoring of Eastern scales and rhythms, but which would probably sound as strange to the natives South of Suez as any of our other musical concoctions.

The Russians seem to have done best in Oriental coloring, undoubtedly because of geographical and racial proximity, so that when we want to imagine or recall the "spell of the East", we turn naturally to Rimsky-Korsakoff, Borodin, Glazounov, and others of that school. But, as I said, all these men wrote music that was Western in construction and instrumentation, giving it an Eastern flavor by the use of certain melodic and rhythmic effects that have become more or less conventionalized as Oriental.

Mr. Eichheim, on the other hand, appears to have approached the matter from a different angle. In the first place, before he wrote his Oriental music, he went to the East and lived there long enough to become thoroughly familiar with the original article. He may not be the only composer who ever traveled in the East, but, in my opinion, he is the one who has listened there to most advantage. Many transcribers of Oriental music seem either to have heard superficially, if not inaccurately, or to have lacked the creative ability to make effective use of what they did hear. Mr. Eichheim has not missed out on either of these counts.

It is quite obvious that he has a marvelously keen ear, and having assimilated the fundamentals of Eastern music, he has had the ability to translate them for us into music for our own symphony orchestras.

It is real Oriental music in spirit and effect, and yet it is amplified and idealized by the taste, discrimination, and creative imagination of the composer. I believe it was MacDowell, in one of his stimulating essays, who called attention to the fact that in the Orient people value and enjoy a beautiful tone for itself alone. The mellow note of a gong or bell is considered a satisfyingly beautiful sound, and does not have to take its value from being one note of some melody or other.

The appreciation of beautiful sounds is one of the outstanding features of these pieces of Mr. Eichheim's; I know of few, if any, pieces of music that, in the same few minutes of duration, offer more delight to the ear through purely captivating sound. No matter how far Mr. Eichheim may get from a tonic triad, he never produces ugly noises; his harmonic vocabulary is nothing if not modern, but he does not make his dissonances strident. He is subtle, and is writing music for people who can be made to hear a climax without the necessity of firing off a gun backstage.

About seven years ago Mr. Eichheim appeared in Symphony Hall with four *Oriental Impressions*, his first venture in this musical idiom, and I was at once spell-bound by their evocation of the haunting mystery of the Orient and its romantic and eerie fascination. In 1925 we were given one more number, a *Chinese Legend*, and I have been waiting each year either to hear these again or to hear new ones, preferably both. The pieces just played were called *Java* and *Burma*, which are self-explanatory as to their origin. In my experience, this music is unique; in a class by itself. It is not merely a variation of something that has been done before, or even the placing of

one more stone on a pyramid already high; it is something new, and a valuable addition to musical literature.

At present, one obstacle to more frequent performance of these compositions is the use of native instruments, sets of entrancing little bells and various gongs, which Mr. Eichheim brought back with him and which he carries about for performances in different cities. Nevertheless, since the number of orchestras capable of doing justice to this music is limited, it should be possible to have one or two sets of instruments available for the use of all of them, if they do not care to invest individually.

These pieces were "well received" (I use the conventional phrase purposely), but I feel there would have been a much warmer demonstration of appreciation if the symphony audiences were really as musically discerning as they think they are. It would have helped too, no doubt, if the composer had been a foreigner, a Russian, Frenchman, or Spaniard. Mr. Eichheim was further handicapped by having lived here and played in the orchestra for a number of years. That, of course, destroyed the glamor that surrounds the strange but well press-agented composer from across the water, where, as many people still believe, all good composers are born. Mr. Eichheim should have disguised himself as a famous Indian composer, brother of the Maharajah of Somewhere-or-other, and made a little speech in broken English. Then the audiences would have had a better chance of appreciating his music at its real value.

Since the concert, however, I have been meeting, here and there, individuals who got your message, Mr. Eichheim, and we all salute you; if we only had enough power, you would have to come back and play all the pieces over again next week!

There are some kinds of music that appear to afford more enjoyment to the performers than to the listeners. The devotion of string quartet enthusiasts leads one to believe that the object of their affections is an example of such music, and there is considerable evidence, at least here in Boston, that another of these esoteric musical amusements is grand opera.

The reason I put grand opera in this class is because the desire for it seems to be so much stronger in the producers than in the consumers. Almost every season some printed announcement comes to my attention, saying that since Boston, great music centre that it is, is starving for lack of grand opera, and the two-weeks' visit of the Chicago company being entirely inadequate to the constant demand of musical Bostonians for grand opera, a company is being formed to produce honest-to-goodness grand opera at prices within the range of the whole great opera-hungry public! Uh-huh!

The curious part of the whole matter is that when the promoters have found an auditorium whose walls yearn to receive the impact of the vibrations of Verdi and Puccini; singers who are bursting with the desire to express the sufferings of Santuzza and Mimì; and musicians who will gladly give up their arm-chairs and radios to furnish the necessary harmonic background to the melodic brilliance of the singers; the great opera-hungry public for which this orgy of effort was supposed to be made always seems, unaccountably, to have lost its appetite.

As a result, various companies, which have sallied forth with the idea of playing all season, have fizzled out after two or three weeks. One opera company has already

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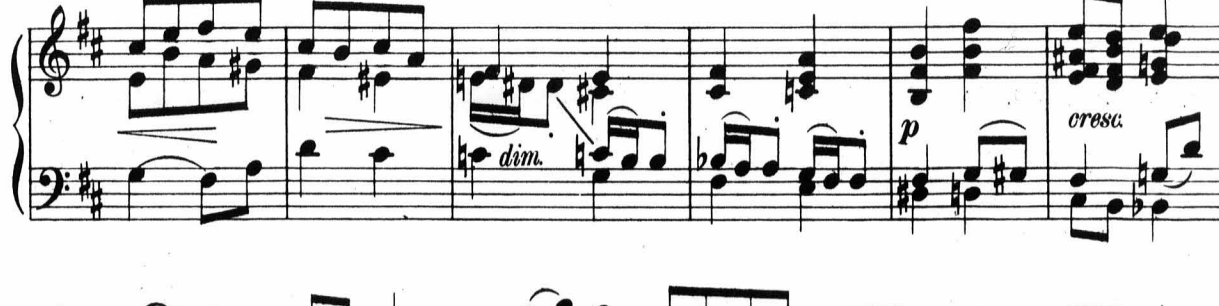
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cresc.
mf
f
cresc.
ff
p
f

MELODY

26

Continued on page 39

Briar and Heather

NOVELETTE

PHOTOPLAY USAGE
 Neutral Scenes, Filling-in,
 Cheerful Situations

L.G.DEL CASTILLO

Allegretto Moderato

PIANO
mf
mp poco a poco cresc.
f
mf
f
f

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27

MELODY

has-ten quick, thro' di- il-gence, the way to luck. Haste you, haste you, cheer-ful-las-ses

3

ta tra ra tra ra tra ra ta ta tra ra ta tra ra tra ra

7 *Allegro*
Mai - dens bright and fair, Draw near, draw near, Free is the Pair! Hit - er,

till the game By our at-trows is slain. Tra ra tra ra tra ra ta ta

poco a poco cresc.

24

flow'r and blos-soms not.

accel.

6

New-er tir-ing till the game By our bows is reached and slain. New-er tir-ing

29

4

6

13

Be not tar-dy on your way, For the Fair will soon be op-en And ad-vanc-ing is the day.

Glad-ning on our ears are fall-ing Sil-ver-y notes from all a-round.

5

12

9
Done! and the bar-gain con-sum-mat-ed, Neith-er can un-do it. Done! Is the

22
On the hills and in the hol-low joy-ous shouts are ev-er ring-ing,

10
ser-vant faith-ful, hon-est, Neith-er then will rue it. Done! and the bar-gain con-sum-

Swift-ly let their train us fol-low, To the deer de-struc-tion bring-ing.

has - ten - quick, thro' di - H - gen - ce, the way to luck.

Light and *p*

12 Allegretto

11 Mai - dens bright and fair, Draw near, draw near, is the fair. Hith - er,

6 mat - ed, Neith - er par - ty can un - do it, can un - do it. Come hith - er in haste.

Hark! the mer - ry horn is call - ing, Hunts - man and hound fol - low its sound,

21

20 Allegretto

yield - ing, Smile up - on me! Sweet - ly rest!

port thee To a fu - ture rich and blest, Ah! And to - mor - row, gen - tly

11

gray All the day, Street and lane, Hill and plain, Rings a - long Mer - ry song Till the

7

night si - lence bids. Light and bids. Pleas - ure starts, Glee in - parts Cheer - ful song to youth - ful

13

f *più animato*

hearts, Trav - ling thus sor - row - less Are we to the Rich - mond mart, The Rich - mond mart,

14 *f* *più animato*

SOP. DUET

nev - er We have lived to see be - fore;

10

but a - way I'd nev - er Play the peasant an - y

19 *a tempo*

(CHORUS) *poco rit.*

more. Good - night, good - night, good - night, may dreams trans -

f *a tempo*

poco rit. *a tempo*

mp poco a poco cresc.

f

mf

fz

fz

fz

Cantabile

p

f allargando

p u tempo

leggero

8

the Richmond mart, — the Richmond mart, — the Richmond mart, the Richmond mart.

(15) **Allegro**

Mal-dens bright and fair, Draw near, draw near, Peels the Pair High-er-

(16) **Moderato**

has-ten quick thro' di- ligence, the way to luck.

(17) **Andante**
(TENOR or SOP SOLO)

On - el one, may dreams trans - port thee To a fu - ture rich and —

blest, Ah! And to-mor - row, gen - tly yield - ing, Smile up -

on mel Sweet-ly rest! Yes, good-night! such night as

(ALTO SOLO) (18) **Moderato**

roll

roll

roll

roll

roll

roll

Musical score for page 38, featuring piano and melodic lines. The score includes various dynamics such as *mf*, *cresc.*, *f*, *ff*, *pp*, *mp*, *f*, *mf leggiero*, *poco rit.*, *f*, and *ff*. Performance instructions include *allargando* and *D.C. al*. The piece concludes with a CODA section.

Musical score for page 39, featuring piano and melodic lines. The score includes various dynamics such as *p*, *f*, *mf*, *ff marcato*, and *f*. Performance instructions include *ff marcato*.

p

dim.

p

ff marcato

fz

fz

ff

mf poco a poco dim.

p

rit.

ff a tempo con tutta forza

MELODY

40

opened this season, and come down with a bump at the end of the second week, when, according to report, the employees refused to ring up until back pay was forthcoming; and undaunted by this example, a second company will have launched forth by the time this page appears in print.

The desire of singers to appear in grand opera can be taken as Axiom One in solving this problem; it is certainly the most obvious factor. The réclame of a few brilliant operatic stars has led astray many good concert, church, and radio singers, and will probably do so until opera houses like the Metropolitan are abolished. Still, enthusiasm for doing something is not in itself reprehensible, and Lord knows you need enthusiasm to mount the steep ladder of grand opera.

But where is the public's corresponding enthusiasm for opera, which is supposed to match that of the singers and so make everything hunky-dory?

Without claiming to be in the least authoritative, or particularly expert, in the matter, I have watched grand opera coming and going, especially going, in Boston for the last twenty years or so. I have seen the rise and fall of the intended-to-be permanent company under Henry Russell, the short visits of high-priced companies from New York and Chicago, and the short and usually less solvent runs of "popular-priced" organizations. Observation of these phenomena has brought me to certain conclusions, which I offer for what they are worth. I may be wrong, but luckily it doesn't cost me as much to be wrong as it does the backers of opera for the apparently elusive opera-lovers of Boston.

My first contention is that Americans do not really like grand opera. There are exceptions, of course, but I mean the American public as a whole, and, in the question under consideration, Bostonians as a whole.

I can see plenty of reasons why they shouldn't. For one thing, opera is nearly always in a language they don't understand. Musical comedies are admittedly more on the intellectual plane of the average man than grand operas, and yet I think the attendance at the Follies, even, would drop off appreciably if they were given entirely in Italian or French. And then look at the grand operatic repertoire! Year after year, *Gioconda*, *Aida*, *Traviata*, *Trovatore*, *Cavalleria Rusticana*, *Pagliacci*, *Faust*, *Tosca*, the *Barber*! Over and over again! It is conceivable that a person might go to *Gioconda* once, or perhaps twice to see if it really was as dull as it seemed to be the first time, but year after year, never! To be sure, *Gioconda* has a few bright moments during the ballet, the "Dance of the Hours," that prevent the opera from being 100% pure boredom, but even that cannot leave the lump. And there are other works without the saving grace of a ballet.

Having said that the American public does not like opera, I will qualify the statement by excepting a group of music-lovers who do like the Wagner operas and a few of the best examples of the modern French and Russian school; but as these operas appear only in the repertoires of the Metropolitan and Chicago companies, the lesser organizations, which cling to the old-hat pieces, do not draw on that limited audience.

There is, however, another section of the community that, although it cares really practically nothing for the operas themselves, feels a keen interest in famous operatic stars and will go to hear and see

them, no matter in what they choose to appear. Thus, the dullest opera in the list will draw a full house if Mary Garden, or Jeritza, or a similar personage, takes the lead, whereas the most interesting opera will be left stranded if the cast includes no star in high favor with the public.

Then there are, of course, the Italians, who care as a rule only for Italian operas, and who will go to see the same one time after time in order to see which tenor can produce the loudest high-C. But after all, these comparatively small groups have different standards, and none of them are large enough to support a permanent company.

To sum up the situation, then, as it appears to me: Boston contains some of those persons who worship operatic stars. But operatic stars cost money, and mean, usually, a \$7.00 top scale of prices. Now there are not enough people in Boston able or willing to pay those prices to keep a company here for more than the average two weeks that the Chicago company has found to be the most practical stay. The people who go to \$7.00 opera will not go twice to opera that costs \$3.50; in fact, they will not go at all, because they care only for stars and opera-de-luxe, which cannot be supplied at the latter figure. They do not care to hear the opera itself; the music and drama, such as it is, is only the neutral background for the display of stars on the stage and social swank in the audience. The annual two weeks' visit of the Chicago company takes care of all that. During the Russell régime we had expensive opera, often with popular stars, three nights and one matinee all winter, and it did not pay. The people who can afford that sort of thing do not care for so much of it; and in a city of comparatively small size like Boston (small compared with New York and Chicago), it means that the same few people of means must go week after week if a long run is to be supported. Rich people don't care to go week after week all winter, to see operas, especially the same ones over and over. Who can blame them, with so many more interesting things open to them in the way of theatres and symphony concerts, not to mention their own social festivities?

Then you come to the people who can't afford \$7.00 opera, but who won't go to \$3.00 performances because they, too, want stars and social éclat, or nothing. In other words, they do not care enough for the opera itself to want to hear an average performance. If you like a piece of music for itself, you can get pleasure from a fairly good performance of it by an average player, but if your only interest is in the personality and réclame of the performer, naturally an undistinguished or unknown one makes no appeal to you.

The small group of music-lovers who like only the better operas is apt to be composed of persons of limited incomes, so their influence is not strong; neither are the Italians numerous or rich enough to keep going a company catering specially to them.

So there you are: Class A likes expensive opera but gets enough in two weeks; Class B likes expensive opera but can't afford it and won't go to anything else; Classes C and D like certain operas, but are too weak numerically and financially to support them; and finally Class E, the largest and most representative group of Bostonians (especially on election day), doesn't give a whoop for grand opera, and would never think of going to one as long as there are good movies and sprightly musical comedies.

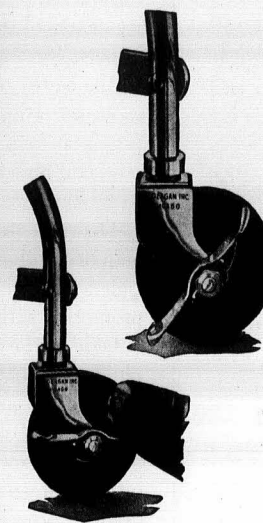
As far as I can see, that would appear to be that! But I wish no bad luck to any opera company, and if the next one succeeds in smoking out a public that has hitherto been in hiding, more credit to it. If I'm wrong in my analysis of the opera market in Boston, I'll be ready to admit it. But though I may live in Boston, in this matter I'm from Missouri

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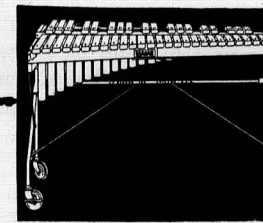
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A Challenge of the Times

Continued from page 6

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music in homes, churches, community centers, and other centers of real life. They seem to assume that, given good teaching, the young people graduating from the schools will continue outside the schools the singing or playing started inside of them. The aims and quality of school-teaching are indeed of tremendous importance, but the pressure of social habits in the world outside, of dull labor, the lure of easy, sensational amusements, and of all that passes as real life, as "the thing to do," are powerful opponents. Something more has got to be done to withstand them.

The recreation leader is the logical person to help bring about a change in the teacher's attitude and to gain his cooperation in providing or promoting satisfying amateur musical activities outside of the schools. The recreation leader's philosophy of play, which includes, or should include, the arts at their best, and his skill in starting and maintaining social organizations, must somehow be combined with the teacher's interest in growth and his contacts with hundreds of boys and girls and with the good professional musician's standards of excellence in choice and performance of music, and set cooperatively to work.

There are encouraging examples here and there of what can be done. There are the festivals in Bangor, Me., Westchester County, N. Y., Cincinnati, O., Lindsborg, Kansas, and in other places; the community symphony orchestras like the Madison one, already referred to, in Kalamazoo, Cedar Rapids, and elsewhere; many a community, club, or industrial band; smaller amateur ensembles in settlements, community centers, churches, or clubs; the musical adventurers in a summer camp in New Hampshire, playing string quartet and other blessed music out under the trees; the Mothersingers of Cincinnati and of a growing number of other places; and, probably first in importance, there are the families and small neighborhood groups who sing or play together in their homes, and are therefore able to say, paraphrasing Walt Whitman's lines,

"Henceforth we seek not good fortune,
We ourselves are good fortune."

One way to begin is to seek the cooperation of one or two community groups—for instance, the schools and the church choirs—in a community enterprise such as a Christmas Festival. Then, if that has been a happy success, other agencies, such as settlement groups, neighborhood or community choruses, orchestras, bands, music clubs, or parents and teachers associations, might be enlisted in a similar enterprise. Thus, gradually, a cooperative group of leaders could be gained, and the best musical interests of the city be enlisted in providing adequate musical opportunities for high school graduates and all others interested in singing or playing in amateur groups. Many a vital chorus or orchestra or band received its start through preparation for some festival, or other civic or club event. For instance, the Charleston, S. C., Symphony Orchestra has grown out of the need for music at the local Elks Club annual memorial services. About ten years ago, five men played for such a service. The next year a few more played, and the number grew each year until there were enough to arouse interest in establishing a

symphony orchestra. In Brunswick, Maine, a similar orchestra grew out of the need for music between the acts of plays given by the local amateur theatrical company. In Providence, Rhode Island, a chorus, still active and successful, was started several years ago in response to a need for singing at the dedication of a new, beautiful memorial structure in a park. The provision of suitable occasions for satisfying performance is a very important means of help.

Adequate Leadership Essential

The most urgent and difficult need to fill, in musical as in all other admirable human activities, is that of adequate leadership. It is hard to determine all the qualities that a conductor of a musical organization should have, for men with quite different qualities and attitudes are apparently equally successful. It is, of course, very likely that though two organizations are apparently equally successful in external matters, the members of one are receiving a richer experience than the members of the other, because of differences in the personal qualities and attitudes of the leaders. A conductor should be very eager to find out what the effects of his mode of leading are on those being led. After all, the question is not under what conditions, no matter how bad they are, a chorus or orchestra or band can be kept going, but what conditions can be brought about that will make possible for the singers or players the richest experience of which they are capable. Excellence is the goal, but excellence in feeling and thinking, as well as in performance. One quality, or group of qualities, it is certain that the leader should have; that is musicianship, that is, musical understanding and skill of some admirable sort. He should combine professional expertise with the amateur spirit.

Of twenty-eight successful amateur community orchestras studied last year, twenty-three are led by men who play at least the violin or the cello, most of them being teachers of one or the other of these instruments. Three of these leaders are supervisors of music in public schools, and three others are teachers in local colleges. Four of the remaining five orchestras are also led by public school music supervisors, and the other one is led by a municipal organizer. All of these conductors, except one, give only a minor part of their time to conducting. Fourteen of them receive no salary, but the conducting of four of these fourteen, namely, the director of the Portland (Maine) Music Commission, the director of the Flint (Michigan) Community Music Association, and the directors of instrumental music in the Winston-Salem (N. C.) schools (allied to the city Community Music Department), and in the New Haven schools (this is a high school alumni orchestra), can well be regarded as a normal extension, or even an integral part, of the work for which they are paid. One or more members of a musical organization, who are devoted, and have other personal qualities of leadership (not musical leadership), may, by their influence, make for its success when the conductor is lacking in such qualities. The recreation department may go far in eliciting such leadership, either from members of the musical organization or from recreation leaders themselves outside of the musical organization.

Provision of Social Life

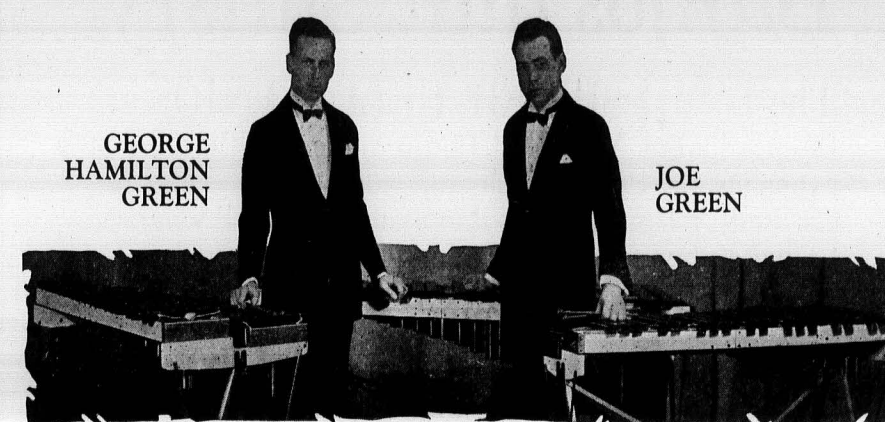
The greatest single extra-musical means of arousing or maintaining enthusiastic interest and loyalty in the members of any musical organization is the provision, preferably by the group itself, of some real sort of social life in addition to their making music together. This may be provided by a Hallowe'en, Thanksgiving, Christmas, or some other kind of "party" or revel; by a dinner or banquet, if there is fun as well as food; by an autumn or springtime picnic, especially if it calls for a walk in the country and for a camp-fire to warm bodies and hearts, as well as to roast some good beef-steak or bacon; by a dance including plenty of "mixers," a "grand march" or two, and some folk dancing; or even by coffee and doughnuts, now and then, after a rehearsal or during the intermission. It must be that music sublimates appetite, and is, itself, enhanced in doing so; for as many a meal, otherwise dull, has been made delightful by good dinner music (not counting those that have been ruined by bad music), so many a singing or playing has been made unforgettably blissful by good talk and refreshments after it. Ask any German what has happened to hundreds of Männerchor and Singvereine that used to be, and are no more.

In the small town of Springfield, Vermont, a good leader has been secured from Boston, one hundred and fifty miles away, through getting for him cello pupils whose tuition makes his weekly trip financially possible. A number of choruses secure a great leader now and then as guest conductor, the local leader inviting him. This temporary sort of leadership, often extremely inspiring to all concerned, is gained in many festivals, especially at contest festivals. It is likely that, as the demand for leader-training grows, the colleges and normal schools giving courses in conducting will engage for their faculties experienced, expert leaders who may be engaged for one or more rehearsals by organizations, each of which has its own local leader. This will, of course, require self-forgetfulness in the local leader, and the other qualities of the true amateur both in him and in the members of his organization. The Music Division of the National Federation of Settlements has recently established a training course, the first of its kind to be given anywhere, designed to prepare persons with adequate musical preparation and personal qualities to undertake musical leadership in settlements and in recreation and community centers. This course, given at the New York School of Social Work, includes a series of lectures not only in music pedagogy and the organization of musical endeavors, but also in the history, nature, and varieties of human behavior; the theory and organization of settlement work; methods of community organization, and the like.

Music and Small Groups

I hope that all the foregoing data on leadership will be helpful. But even if it is not, and no adequate leadership can be found in a given community, there is still a rich field, the richest of all, in which the recreation leader can help. It is what is called "chamber music"; that is, music by small groups, such as a string quartet, or any other small combination of instruments, or voices, or of both. This can provide the greatest enjoyment possible in music. Those who have experienced it are likely to be lifelong lovers of it. No enthusiasm is greater

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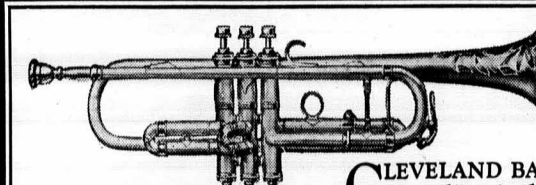
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than theirs, not even a Californian's. Read Robert Haven Schaffer's book entitled *The Musical Amateur*, published by Dodd, Mead & Co. Chamber-music has the great advantage of not requiring a leader (in the ordinary sense), or much money, or the many cares of starting and maintaining an organization. It provides an ideal social unit that is more likely than are larger musical groups to persist without public performances and without public acclaim or any other means of artificial respiration. Unfortunately, these advantages are a disadvantage insofar as its receiving encouragement and aid, or even a beginning, is concerned; for school music teachers and recreation leaders, and all others interested in promoting musical activities, are often obsessed, through choice or necessity, with the idea of dealing with large numbers. We may talk about "quality first," but the whole world of human action around us, represented as it is by the newspapers, is designed, and cries out, for "quality first."

What the recreation leader can do to help the small, informal group is to provide a place, a coach, and encouragement, and to induce the public library, or some other agency, to provide suitable music. The place may be a community center, a school-room after school hours, or, in the summer time, a church parish-house room, or, best of all, a home. Many a beautiful home, now dumb except for a radio or the like, would be made blessed with happy human expression could it be used now and then by an invited group of musical amateurs, boys and girls or men and women, in search of adventure in string quartet playing or the like. Simple refreshments somewhere along the course, or at the close of their musical pilgrimage, though not at all necessary, would add still further to their camaraderie and delight, and doubtless to the quality of their playing also. But any home without too much distraction from street and apartment noises is a good place. The coach may be any musician who is a worthy person. There are hundreds of musicians, unable to lead adequately a chorus, band, or orchestra, who are well able to coach small groups, perhaps sitting in and playing or singing with them at their "rehearsals." Such a musician might help a large number of small groups by meeting each group only once a month or so. The coach for some groups might be a moderately advanced student, perhaps a high school student. Encouragement is given when a good place and a coach are provided, but further encouragement could be supplied by providing interesting occasions for singing or playing before appreciative groups of listeners such as gather for a community center or settlement concert, or a music-club meeting, or for a suitable social function in a home. A broadcasting now and then might be very stimulating. The public library might well lend suitable music as it lends books.

Art Belongs to All the People

In a democracy, the arts belong to all the people. This means that the best in each art is for everyone; it is not only for an "upper class." There shall be no discrimination as to social or economic standing. But it also is interpreted to mean, according to actual practice, that the worst shall have equal standing with the best, that there shall be no discrimination as to the human and qualitative standing of what is looked at, listened to, or read.

From the tabloid to Milton's poetry, from the moron movie to Shakespeare, from the flashiest chromo to a Rembrandt, as well as from "Red Hot Mama" to the Bach "St. Matthew Passion," all is poured into our homes or theatres, sometimes without power of choice, even on the part of the few who want to choose. Shall the recreation leader also be without discrimination? Shall he add his support to such stuff of the cheap, low-down vaudeville house as I have seen or heard, here and there, performed by children on a community "Traveling Theatre" or at a community "Sing"? If this, as I was told, is what the people want in music, let's leave the supply of it entirely to the tremendously wealthy commercial amusement powers, who are becoming increasingly effective in supplying it, and let us stick to baseball and swimming, and other splendidly wholesome activities.

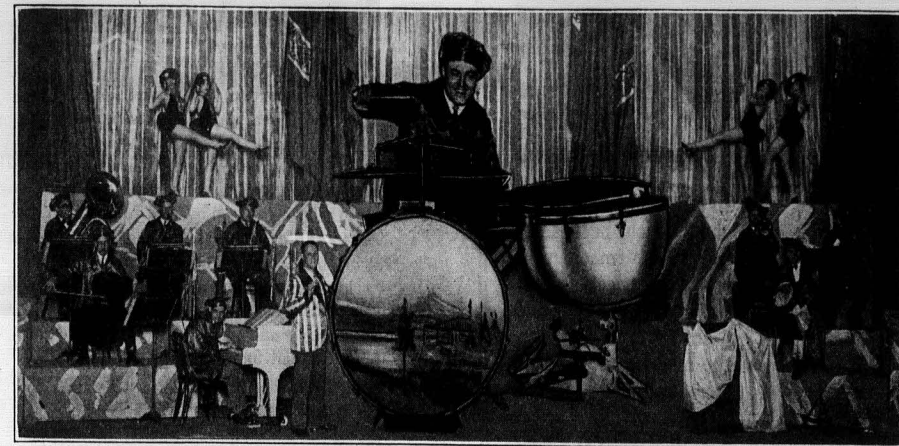
But I can assure you, as a result of our national music study, that there are a surprisingly large number of people, especially young people, to whom excellent music is a beloved means of nourishment and recreation. What they evidently seek in a chorus or orchestra, in addition to delight in the music itself, is the challenge that a vital, substantial piece of music throws out to them, and the growth that they feel, not only in mastering its technical difficulties, but, also, in gradually rising to the height and fullness of its meaning as human expression. Much of the music that is poured on us from all directions gives no such challenge, no opportunity for such rising, such a leap or lift of heart and mind. It invites us to flop, which may be good for us now and then; but there are various ways of flopping, some better than others, and this is not the only kind of musical recreation, if it is recreation at all. I do not at all mean to condemn any so-called popular song because it is popular. There have been some admirable popular songs. But, in the endless, rapid flow of songs that are poured through the channels of popular music, the good ones can live little, if any longer than the worst ones. Let us choose, and let us start and maintain other, deeper channels of musical experience, the waters of which do not evaporate or disappear in the earth, but flow into the living, everlasting sea, and back again.

It has been said that our so-called popular music is the "music of the American people," a phrase hard to resist. But why should we accept as the music of an America

"... beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain."

(And for all else mentioned in this poem)

the commercial products of men, whose work is done in, and primarily for, the artificial, sky-less atmosphere of Broadway? Let us not discriminate between kinds or degrees of musical ability, but provide, insofar as our means will allow, for every interested person, from the man who can scarcely carry a tune to the singer who would perform excellently in an *a cappella* chorus, and from the harmonica playing urchin to the violinist who would make an excellent concertmaster in a symphony orchestra. But let us look in all of them for the true amateur spirit.



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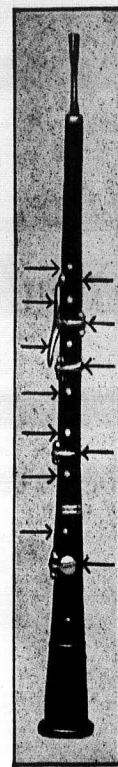
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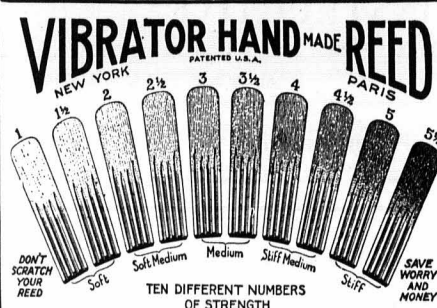
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The Violinist

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WHEN we begin with a new pupil, one, let us say, who has never played an instrument but has somehow been led to select the violin, we have before us a new teaching proposition. While we may use the same elementary material that has nearly always proven satisfactory, the type of pupil referred to is sure to require an application of this material differing, even if slightly, from that found best with other beginners.

The principle of tone production and intonation, naturally, cannot be varied. The course the teacher is to take in the development of tone and tune should be regulated according to the talent and understanding of the pupil. It is but rarely that a pupil appears who will respond satisfactorily to an ideal course, from the beginning, on "gradus ad parnassum". If a majority of violin pupils were capable of this, a well planned method with its material could be used with less deviation. In the November issue of the magazine a notice was given of teaching material, some of it composed, some of it edited, by the late Eugene Gruenberg, and, in commenting, we said that his work was especially suited to the conditions confronting violin teachers at the present time. By this we meant that at present a greater variety of material in the elementary and medium grades of violin study is required than formerly. We have, now, many more short, well-arranged pieces in these grades to supplement what is considered the more technical studies found in methods and sets of studies. In short, the teacher is not confronted with a dearth of material, but with the more serious difficulty of maintaining the interest of the young pupil after the first few months of lessons, when the pupil may come to the conclusion that a new responsibility has been added to his already well-fixed schedule. When people, young and old, did not have so many things to claim their time, it was much easier to plan for sufficient practice on a musical instrument to insure progress.

In violin study, the old Spohr rule was two hours a day for the amateur, and five hours for the student intending to become a professional violinist. In Spohr's day, very likely, a large percentage of violin students did practice as much as this, and there is very little doubt that many of them did very poor work, as good teachers were scarce. Even in our day it is not uncommon that an earnest student has practically to undo the results of much of his early work. He is quite likely to become one of the victims of wrong direction or stunted growth, if his teacher has been an opinionated pedant who taught each pupil in exactly the same way, believing that all should go through exactly the same course. The spectacle of a teacher, considered a good one, followed by many pupils, all becoming more and more infatuated with what the teacher may call his method, or that of a great teacher whom he claims to represent, is not pleasing to a fair-minded critic, old enough to have seen the results that these practices lead to.

As we said in the beginning, every new pupil gives the teacher fresh opportunity to apply what he understands to be best for his pupil. He will not know what to expect from this new pupil until he has tried him thoroughly. There is special technical work of a fine order to be done; if it is not thorough, if important items are overlooked or neglected, these will have to be taken up later.

Uncle Remus, the plantation philosopher, observed, "de nick in de axe show itself in de chip." The new pupil should be regarded as a violinist in the making, and the technique of both bow and left hand should be intelligently developed. First of all, the advice repeatedly given by the best teachers to their pupils, "always make music", should be given the thought it deserves. One plays the violin to make music. To "make music" is, in itself, a charming idea; it fosters and colors the technical work necessary for its cultivation.

It will please many who are interested in the violin to know that Paul Stoeving has written a book, published by Oliver Ditson Company, entitled *The Violin, Its Famous Makers and Players*. Although there are but 97 pages, these contain most important and attractive information about violin making and violinists. Mr. Stoeving has once more presented the violin world with an instructive and fascinating book. It may be carried in the pocket, and we are sure this will accommodate those who are fortunate enough to possess a copy.

The chapters are headed as follows: 1. *Origin and Construction*; 2. *Makers*; 3. *Early Fiddlers*; 4. *Pioneers and Progress*; 5. *Some Early Masters*; 6. *Viotti*; 7. *Paganini*; 8. *General Development of Violin Art*; 9. *Methods*; 10. *National Survey*.

In the second paragraph of Chapter 1, the author says, "Musical historians are confronted by the astonishing fact of the existence of the violin towards the end of the sixteenth century in its present form, in which, it is true, subsequent great makers have been able to improve in

certain details, but not in essentials." Who, however, was its creator? Mr. Stoeving informs the reader as to what is known about this item. He mentions the appearance of instruments played with the bow as taking place about the middle of the eighth century, and from that point he traces the development from "their crudest to more perfect forms."

He says, further, in regard to the probable origin of the violin: "However this may be, and whatever the exact facts and dates with respect to the creation of the violin, the head of man never made anything more ingenious and more perfect." There are eight pages to the first chapter. Then come eight more pages given over to the second chapter, "Makers". This gives, almost exclusively, notices of the early Italian masters; the Amatis, Stradivaris, and others, mentioning, however, Jacobus Stainer and his pupil, Matthias Klotz, the latter having introduced, at Mittenwald, in Bavaria, violin making on a large scale through a plan of divided labor. With only eight pages devoted to the subject, Mr. Stoeving undoubtedly did well to concentrate on the greatest Italian masters.

Chapter 3 takes the early fiddler gradually out of the fiddling class, and pushes him into the pioneer and progressive class of Chapter 4, where he begins to find a place for himself as a violinist. One of the first of these early violinists was Carlo Farina, born in 1626, engaged as violinist to the Elector of Saxony. Arcangelo Corelli, born in 1653, appears in the chapter. "Decisive progress" in violin playing undoubtedly began in Italy, and was largely due to Corelli, who is called the father of violin playing. There is much about Corelli in this chapter. Antonio Vivaldi, monk, violinist, and composer, is mentioned as a master of musical forms, for whom Johann Sebastian Bach showed a marked regard.

Chapter 4 closes in introducing the man considered the second great landmark in the development of violin playing, Giuseppe Tartini. In Chapter 5 there is much about Tartini. Pietro Locatelli, who is rarely spoken of now, is credited with remarkable work, as is also Antonio Lulli, who was self-taught. A notice of Lulli's playing, by a critic of the period, is given. He has been called the first of his kind (that is, the violinist who looks for success through technical effect), and the forerunner of Paganini. Of Tartini, Mr. Stoeving says, "He was a great man from whichever side we wish to consider his activity and influence; as composer for his instrument, as executant, or simply as a man."

Chapter 6, having to do with "Viotti", gives a very entertaining picture of the life of this master, to whom violinists are still indebted for material that has helped to form several generations of artists. The chapter closes with this paragraph: "Viotti is the last great contribution to violin art from Italy, the land of its birth and much of its glory — except — yes, once more this glory rose to a short but undreamed of splendor in the man to whom we come next — Nicolo Paganini."

The seventh chapter is entirely concerned with Paganini, and as much as is possible to say in ten pages is said about this greatest of violin virtuosi. It is told how Robert Schumann traveled from Heidelberg to Frankfurt to hear Paganini, and wrote in his diary of the concert: "In the evening, Paganini — enchantment." If ever anyone was self-taught, it was Paganini. His was not any master's or blend of several masters' style; it was his own from the beginning." The story of Paganini is fascinating; all violinists should know it. It is admirably condensed in this chapter.

In the eighth chapter appear the names of other than Italian violinists who have been among the foremost in developing the violinist's art: Lully, Jacques Aubert, de Mondonville, Guillemain, Leclair, Senoilli, Labossay, and Pierre Gaviniès, the latter born 1728. In Germany various schools exercised their influence: In Dresden, Pissendel, a pupil of Vivaldi; in Berlin, Graun, a pupil of Tartini; in Mannheim, Leopold Mozart, born 1719, who wrote a once famous violin method, and Stamitz, who settled in Versailles, and taught Rudolph Kreutzer.

A good deal of special interest, because of its being so much nearer our own time, is said about Spohr. After Spohr's death, David "was a great power in Germany". After David came Joachim, who made the Berlin Hochschule the centre of violin playing in Germany.

Chapter 9 is full of information about Methods, and the tenth chapter shows the contributions, nationally, to progress in violin playing. We believe no one who is fond of the violin should miss owning this book, and many, who through lack of information are indifferent, are sure in reading it to become very much interested. Stoeving and Oliver Ditson Company have done the violin world a distinct service in making *The Violin, Its Famous Makers and Players* available to everybody.

Music Chat from Washington

By IRENE JUNO

A well-known leader returned to town, and they do say he has changed the color of his hair. It may cost a quarter, but we must verify this rumor that rears its brown and white head. Ida Clark took a few days to look over the Big Town and came back full of new ideas and New York pep. Mirabel Lindsay and Vera Robertshaw awoke at dawn one rainy Tuesday, and, feeling it would be a dull day around town, got in the Nash and went to New York, Atlantic City, and all points North. The Earle has a singing usher who does close harmony with the Vita shorts, and it is a knockout. Nell Paxton also chimes in with the organ, and the result is most satisfactory.

Nominations for officers for the coming year were in order at the last Organists Club meeting, and opened with Harry Manville for president, second term, and Blanche Levinson for secretary. And who gummed up the ticket with Juno for business manager? I can't mind my own business, dear folks, so don't unload a score of organists on my shaking shoulders. I want to go to Texas and pick peacans with my new brother-in-law and his recently acquired wife. Nay, nay, let Flossie be Ir. Pearl Hauer was ably supported for vice president, as was Frank Higgins for treasurer. Frank has just bought a car, and is talking about a pair of roller skates to carry him to the theatre from his parking place. Who is the Whoopee Papa who calls me on the phone and gives what he considers the last word in theatre gossip? The funny part is that sometimes he is right. The Government bands returned home for Thanksgiving turkey, and settled down to practice and concerts. Arrangements have been completed to put each band on the air three times a week.

Mrs. Birdsell's little boy, John, is nothing if not the essence of versatility. He rates as a clarinetist, a speaker on pipe organ subjects for the Organists Club, a first-class secretary for Local 161, editor of the *Washington Musician*, and now he springs forth as dynamic defender of the local musicians. With a pen fluent and furious, he undertakes to express the opinion of manager and musician on the canned music question. And all because Nelson Bell, motion picture editor for the *Washington Post*, did an editorial on us, calling it "Identical On Both Sides, Why Should A Worm Turn," in which he set forth a few of his, and possibly other folks', ideas, among which was the following: "That musicians should not be so high-hat and should concede a little to the managers in the way of salary and number of men to be employed during the 'Canned Season.' He also intimated that it might be musicians were in their present predicament because of the salary inflating of recent years at a time when contracts were renewed and musicians felt they had the whip hand. Personal opinion depends on where you look from the fence you're on, and whether or no you are wearing your rose colored glasses. However, Mr. Bell was turned over the musical knee and given a sound literary spanking with a pick of the ten dollar words from Webster's unabridged, and the state rested its case. Who, until now, would have suspected our John of such literary possibilities, not to mention the remunerative angle he presents; for as Bell's title suggests, he is alike on both sides and therefore twice as valuable as a money maker to the alert columnist. Milton Davis hardly got the organ bench warm at the *Tivoli* when he was sent to the Earle. Mirabel Lindsay replaces him at the *Tivoli*, and Ida Clark will be featured at the *Colony*, both in organ and accordion specialties. Roland Robbins, former *Keith* manager, forsook the theatre and is now a big stock and bond man from the East. Corbin Shields is the new manager, and is also handling publicity. Just as I told you last time, you gotta double on brass this season.

And aren't we all pepped up over Speak-O-Phone? Since Mr. Haworth brought his contraption to town, we don't have to be Victor artists and journey to Camden to hear ourselves as others hear us. No sire, we make an appointment with Speakie, watch for the red light, and soon after, Mr. Haworth brings out the finished record. From then on, it rests with the artist as to, "Do I make some more records or go home and practise?" So many organists have made piano records that I suggest a Speak-O-Phone party at the next Club meeting.

Harry Cherkassky, one of the young artist winners in the semi-finals at the last contest held by the National Federation of Music Clubs, received the congratulations of the auditors for his rendition of Karl Holer's well-known *Berceuse* at the reception given by the D. C. Federation in honor of Mrs. Edgar Stillman Kelly, past national president. Mr. Cherkassky played as his encore, *Melodie*, by Tschaiakowsky.

And now to bed to say my prayers that it rains and we have plenty of worms and make lots of money thereby. Happy New Contract!

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The Good Old Days

Continued from page 8

strong enough for the work then, and the Blower Union had a membership that was large and bulky, collectively and individually.

A good many people seem to feel that, with the dying out of blower boys, organ playing lost a certain something, a *verve*, an *elan*, a *je ne sais quoi*, which it can never get back. This is perhaps an exaggeration. Short circuits, defective wiring, and dirty commutator brushes, can achieve something of the same effect. It must be admitted, however, that certain individual effects were obtained by blower boys who had stayed out late, or had eaten too much, or were mad at the organist, that always lent a touch of expectant interest to the performance. Given the average boy in command of a contrivance that could make the end of a hymn sound like a sick bagpipe, certain results were inevitable. No humanly imperfect church-goer would have had it otherwise.

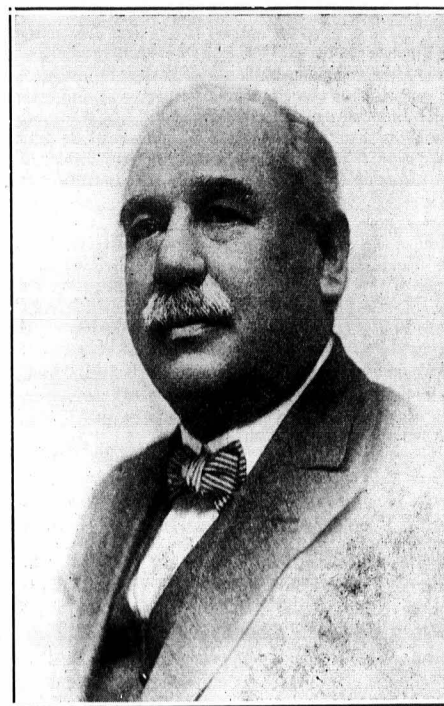
A few more words about keyboards. Whether or not the first keys had to be punched with the fist, certainly they were limited enough in scope, starting with from ten to twenty keys. These keys were busters, however, and, being about the width of a man's hand, took up about as much room as a modern five octave keyboard. The chromatic scale, which soon followed, was naturally accompanied by a tendency to crowd more keys into the same space, and, as a result, make them narrower, and the present form was soon standardized. For a long time builders couldn't make up their minds as to whether the naturals should be black and the accidentals white, or vice versa, and even today it is possible to find, on the Continent, keyboards that look like a negative photograph in which the pot is calling the kettle black, so to speak. Some ingenious builders of two-manual organs solved the difficulty by having one manual one way, the other the other way, if you know what I mean.

Of course the pedal boards suffered the same growing pains. At first they extended only an octave or an octave and a half, starting on low F or G. Again England lagged behind the Continent, continuing this practice long after the Continental organs had developed a two and a half octave board, starting, as does the modern organ, on low C. Even today it is not difficult to find old organs with the pedal board starting at low C and running up only two octaves or a little over, stopping at C, D, or F, instead of the customary G. And it must be admitted that often when the board does run up the full length, the dust on the upper notes is so thick that they can't be seen anyway. Ah well, that's life.

Now we're getting pretty close to Jesse Crawford. The latter half of the nineteenth century brought the pneumatic action, superseding the straight mechanical or tracker action, which was simply a system of levers. Every advance in organ design has brought mutterings and bellowings from the moss-backs and die-hards, and no exception was made in the case of the electric action introduced by Hope-Jones at the beginning of the present century, which, as late as 1910, was condemned by eminent authorities as impractical. When I say electric action, I mean electro-pneumatic action, in which an electric contact or magnet opens a pneumatic valve. The straight electric action has still to be perfected, but is un-

doubtedly the next step. When you consider that even today there are plenty of old school organists who prefer draw-stops to tablets, and invisible pistons (which change the combinations without automatically changing the stops, so that stops already drawn cannot be cancelled) to visible pistons (which change the entire combination of stops visibly), it is surprising that they even condescend to allow the organ to be run by electric motors, which are apt to break down or set fire to the building. Ah well, that's life, too!

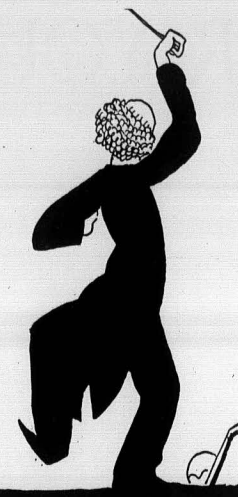
The advances since the beginning of this century have been gigantic. While some of them, particularly those resulting from Hope-Jones's innovations, are still being hotly contested by the conservatives, the changes have not only made for mechanical ease and efficiency, but for a "humanizing" of the instrument. Orchestral voicing, extensive borrowing, duplexing, and unification, instantaneous swell action with the entire organ enclosed, double-touch pistons and keys, visible individual and master pistons, reliable and instantaneous percussive actions, and selective crescendo and swell pedals, are some of the improvements that should be noted. The organ, like everything else, has felt, and been benefitted by, the touch of this Mechanical and Electrical Age we live in. More power to it!



1867 - 1929

D'AUVERGNE BARNARD, notice of whose death appeared in last month's magazine, was born in London, and like so many English composers, including Sir Arthur Sullivan, received his early musical training at St. Paul's Cathedral Choir School. His entrance into the business world took place when he established the retail music shop of Barnard and Baden, at Streatham, which later merged into Hamilton, Evans Co. It was in 1905, at the time it was opened, that he became manager of the London office of The B. F. Wood Music Co., a position held by him up to the time of his death. In his connection with this house, Mr. Barnard not only attended to all matters concerning the purely commercial aspects of its English affairs, but, in addition, acted in the capacity of advisory editor on the catalog, particularly the song catalog. It was as a writer of songs that he is best remembered. Among his compositions in this class that have achieved prominence are the following: *Plains of Peace*, *Bid Me to Love*, *Life's Gift*, *Shepherd of the Fold*, *Do You Not Know?*, *When You Are Near*.

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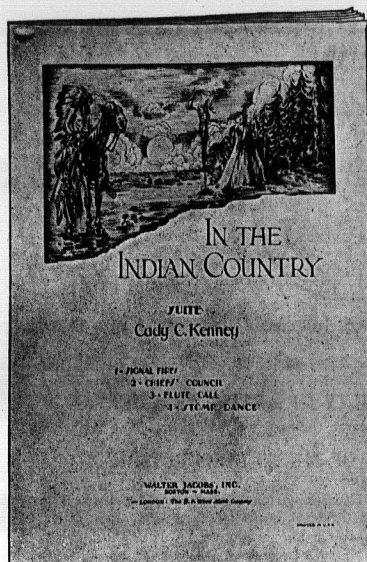
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OUR YOUNGER SET



The Bass Section of the John Marshall High School Orchestra, Chicago. Notes from some of the girl bass violists appear below.

THE conductor of the Younger Set Department received a letter from three of the four girl bass violists in the John Marshall High School Orchestra (Chicago, Ill.), with permission to use one in the Younger Set department. A picture of the group appears on this page. Every one of the letters contained noteworthy and interesting points, so a sort of "round robin" has been made of them, and is presented to you:

"First of all, we have something that is very necessary—school spirit. We believe that without this support and our leader, Mr. Merle J. Isaac, our orchestra would not be what it is today. We are proud to say that it has seventy-five members. Of our equipment, four violas, four cellos, and four bass viols, belong to the school. We are now studying the works of Mozart, Schubert, and Tchaikovsky." — BERTHA GUNN.

"Although the bass viol seldom, if ever, carries the solo of a symphony, it should be given as much consideration as the lighter members of the string family, if not more. Everything must have a foundation. We wouldn't think of starting a building ten stories above the ground—it would come down before we would have a chance to look about. It is the same with a musical organization. If there is no real foundation, nothing to base the melody on, there isn't much of an orchestra. What would mortals do without their feet?" — BESSIE FOX.

"Without the aid of our able instructors we would not have succeeded in our music enterprises. Last, but not least, we wish to express our gratitude to the entire student body for their splendid cooperation with us." — EDITH GREENE.



Notice the extra long steps the boys are taking. These very apparently eager and preoccupied young men are Wainwright Camp members on their way to luncheon. And they are part of the group of camp boys at Oliver Lake who, at the end of a summer's work and play there, had gained on an average of one and one-half pounds weekly.

ALL the way from Australia comes this one. Jack Hanley wrote his letter on November 15, 1929, sending his Christmas and New Year greetings far ahead of the proverbial rush. They arrived in Boston December 24.

Dear Younger Set:

As I have not yet noticed any letters from Australia in the Younger Set pages, I thought I would write and be one of the first Australians to do so.

I enjoy reading the letters in this department, and I often wish I could become a member of a band. The reason why I cannot is that there is no band in the town where I live.

We have a "family orchestra" though, and some of the best pieces we have played were taken from JACOBS' ORCHESTRA MONTHLY. I have been playing the piano nearly six years now.

Unlike the American schools, ours in Australia do not have bands, but some of them do have orchestras. A couple of the Western Australia orphanages have bands. One of the best bands for boys in Western Australia is that of the Young Australia League. Some of the boys of the League visited America at the beginning of this year.

I would like some of the boy readers—15 to 19 years of age—of the Younger Set to write to me.

I wish all the readers of the Younger Set a Merry Christmas and a Happy New Year.

—JACK HANLEY, Kellerberrin, Western Australia.

L. H. S. Orchestra's President Writes

Dear Younger Set:

I've followed the articles of the Younger Set for quite a while, but I think I have never seen an article that came from Lewiston, so here is a letter to break the way for my city.

Continued on page 52

From Philadelphia

By ALFRED SPRISLER

IN NOVEMBER the most important event in this hallowed vicinage, although our statement will be vociferously protested by everyone who was implicated in any other affair, was the music festival given by The American Society of Ancient Instruments at Historic Valley Forge Chapel on November 15 and 16. The personnel of the ensemble was composed of Jo Brodo, quinton; Ben Stad, who is founder and director, viole d'amour; Josef Smit, viole da gamba; and Christian Klug, basse de viole. Flora Stad was at the clavecin, and they were assisted by Constance du Pont-Darden, viole d'amour, and William C. Kincaid, first flutist of the Philadelphia Orchestra. The clavecin and bowed instruments were all authentic eighteenth century instruments. The Friday evening program was all Bach, including the monumental *Brandenburg Concerto No. 5*, and the *B-minor Suite No. 2*. At the other concerts, compositions by G. P. Telemann, Cupis de Camargo, Sacchini, Perilhon, Mouret, Loeillet, Leclair, Torelli, Purcell, and Handel, were played effectively. Members of the organization appeared in duets for two violas da gamba, duets for viols d'amour, and trios and quartets for the strings. The program itself was a work of art, printed on imitation vellum with an illuminated capital and a reproduction of a staff in the ancient notation. And we hope to write more of Mr. Stad and his Society in the future.

The Philadelphia Chamber Music String Sinfonietta, and what a mouthful that name is, gave the first concert of its fifth season in the palatial confines of the ballroom of the swanky Bellevue-Stratford hotel before an equally swanky clientele. Seventeen men, under the aegis of Fabien Sevitzky, who in his spare time plays double bass in the Phila. Orch., and who actually (think of it!) gave a recital of double bass music last season, played the Haydn *Symphony in F-major* for string orchestra, and did it very well. The rest of the menu was nicely served but lacked palatability. Theodor Streicher's *Four Symphonic Movements in the Old Style*, Arensky's *Variations on a Theme of Tchaikovsky*, and a fortunately brief *Prelude in G-sharp Minor*, by Poggjoff.

In the revered Academy of Music the Smallman A Cappella Choir, under the direction of its founder, John Smallman, sang for the delectation of the Philadelphia Forum, one of those societies of persons who go in for the higher things of life and whatnot. The choir, which is from California and accordingly is costumed in the traditional pseudo-Hispano-Mexican garb made popular by *Ramona* and other moon-pitchers, sang Palestrina, Bach, and numerous Catalan songs, with much gusto and great effect. They sing from memory, which is no mean task. Shortly after the appearance recorded above, they sang before the members of the Penn Athletic Club in their ornate club house.

Northeast High School for Boys gave a play, *Young America*, mention of which is made only because of the orchestra of fifty, composed of students under the direction of Paul E. Duffield. This observer is interested in Northeast since twenty or thirty years ago he played cello badly, and oboe considerably worse, therein.

An official of the Music Bureau of our golly municipality, in an interview given to gentlemen of the press, canvassed the amateur situation as follows:

"There are many opportunities for orchestral training in the city. Some high schools and several conservatories have student orchestras, including a wonderful one at the Curtis Institute of Music. This is made up of artist pupils at the school, and is enlarged for special concerts (such as the work in the opera 'Tiefand', given by the vocal students) by the artists of the faculty, who are mostly firsts in the Philadelphia Orchestra.

"Then there are the two sterling amateur orchestras, the Frankford Symphony, founded twenty-two years ago and under the leadership of J. W. Leman, and the Main Line Orchestra, which gives five concerts annually under the direction of Adolph Vogel. Both have done yeoman service in the case of good music and in the encouragement of nonprofessional players.

"Under the aegis of the Bureau of Music there is now in training a Municipal Amateur Symphony Orchestra of sixty-five pieces, under the direction of Adolph Vogel, with Alexander Smallens as advisory conductor. By this orchestra it is hoped still further to so stimulate and encourage the love and knowledge of orchestral music that in time the members of the various high school and amateur orchestras may feel it a joy to continue, in the Municipal Amateur Symphony Orchestra, throughout a lifetime the precious cultural and esthetic influences which they have begun and nurtured through their student years."

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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 of record, and all legitimate queries 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.

This continues throughout twenty-two measures upon different degrees of the staff. Please tell me how this tremolo is to be properly rendered—the number of attacks per beat, the number of beats in a measure, and where and at which places you would advise a lone clarinetist to breathe. Does this tremolo necessitate more than one player for a proper rendition of this particular part?

2. In the U. S. Mil. Band Journal No. 69, in "Carmen", we come to this figure:

How would you finger the last half of the second measure?

3. How would you finger this little thing?

Questions Answered

I am greatly interested in your articles, especially those dealing with correct tone production and intonation. Will you please explain to me how the tremolo is correctly produced in the following passage? What is the action of the tongue?

— C. L. C., Raton, New Mexico.

tremolo

For a tremolo of this kind it really is necessary to double-tongue or flutter-tongue. If you cannot do either of these, you must content yourself with the best and quickest possible single-tonguing.

Will you please advise me the best way to finger the following two measures, which are found twice in the "Rhinefels" overture, by R. Gruenwald, Op. 467. These appear in the third clarinet part. Boehm system fingering wanted.

— F. G., Iowa.

all=

Except for the full Boehm system clarinet with the low Eb key, this passage must be fingered the usual way—Bb with key No. 10 and thumb key. There is no way out of it. The low Eb key would simplify this particular interval, because this additional key for low Eb and middle Bb on the staff is operated by the right little finger, thereby keeping all the other fingers in place for D. In spite of this advantage, the full Boehm system clarinet has never become popular. Many who at one time used it, later went back to the plain Boehm system, perhaps for the same reason as my own, which was because it is a very cumbersome instrument with complicated mechanism. An efficient player can produce this tremolo passage in the usual way. "Practice makes perfect."

Please take up the following questions in your department of the J. O. M.

1. In the "Blue Danube Waltz" the second clarinet part has a tremolo in the first measure as follows:—

H. Matheus, Givrin, Sask., Canada. — "I am interested in Mr. Toll's clarinet column and have derived some useful information from it, especially the lesson in one of the issues telling us to slur from G to E on third line above the staff, without raising first finger of left hand! I wish he would give me a few more tricks like that if he knows of any."

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Indorse Band Leaders' Bill
(See editorial, third column, page 5)

I want to assure you that the matter has the hearty endorsement of the El Paso Chamber of Commerce and, inasmuch as I am now going to the West Texas Chamber of Commerce as General Manager, I hope that I may soon be able to send you a letter stating that that organization also endorses the proposition.

—D. A. Bandeen, Ex. Vice Pres. & Gen. Mgr.

If there is anything I can do for your organization you may be sure I will do it.

—Edwin Franko Goldman, The Goldman Band.

Everybody seems quite in favor up to date, and I understand through the secretary that this has been taken up in most all states.

—Sgd. Frank L. Warren, Bandmaster 101st Engineers, Mass. N. G.

But I shall be glad to take the matter up with the Secretary of War, as you request, with a view to ascertaining whether he would be inclined to favor such legislation at the next session of Congress.

—Frederick H. Gillett, U. S. Senator.

I have your letter relative to the Army Band Bill. In reply will say that I am heartily in favor of this legislation. I sincerely trust that we can get it through and have the President sign same in the near future.

—Smith W. Brookhart, U. S. Senator.

But will be glad to take it up at the regular session commencing next December, and I am quite sure I can get it through the Senate. What the President will do, I of course have no way of knowing.

—Daniel F. Steck, U. S. Senator.

We have agreed to write to the local band instrument concerns, as we believe that if this bill is passed it will result in larger and more efficient army bands.

—H. & A. Selmer Inc., Geo. M. Bundy, Pres.

I beg to state that the President's office of the A. F. of M. will lend every effort to assist passage and signing of the bills to which you refer.

—J. N. Weber, American Federation of Musicians.

I am heartily in sympathy with your desires and have today written to both Senator McNary and Senator Steiwer, urging their support of the bill.

—Paul Petri, Director Dept. of Music, Oregon State Agricultural College.

I believe in the justice of this proposed bill, and have written Ralph E. Williams, Vice-Chairman Republican National Committee, care of Willard Hotel, Washington, D. C., today, urging him to use his best efforts to secure its passage.

—Phil Metschan.

We most earnestly and sincerely urge you to do all within your power to facilitate the consideration and passage of this bill at the next Congress. The Los Angeles Chamber of Commerce joins this Bureau in endorsing Senate Bill 1011, and urges its immediate passage.

—Civic Bureau of Music and Arts of The Los Angeles Chamber of Commerce.

I am sure that were the Band Leaders of the army commissioned officers, such as Doctors, Dentists, Veterinarians, Chaplains, etc., the effect would soon be felt by more young men with musical talents and education enlisting in the army with the idea of winning commissions as Band Leaders. I am very anxious to see the passage of S. Bill 1011 at this session of Congress.

—Herbert L. Clarke, Long Beach Municipal Band, City of Long Beach, Cal.

Following the musical profession in civil life, and vitally interested, I would like to go on record personally as entirely in sympathy with such a move.

—Harold William Roberts, Director Dept. Musical Organizations, University of Southern California.

I have seen Congressman Douglas O. K., Arizona Reserve Officers will send letter by their National Councilman.

—Carl Hoyer, Leader 158th Inf. Band, Arizona, N. G.

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By Soprano Sax. (Lead)	Mellophones*	By Bass Sax. (treble clef)*	Viola Acc.*
Solo E♭ Alto Sax. (Lead)	Alto Saxophones*	Drums	Cello
E♭ Alto Saxophone	3d & 4th E♭ Allos*	Tenor Banjo Solo (Lead)	Bas. (String)*
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See page 40

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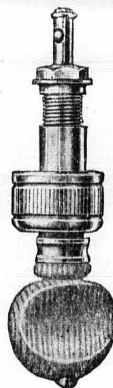
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The Tenor Banjoist

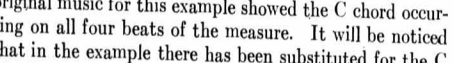
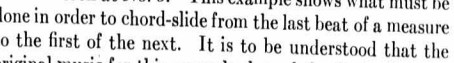
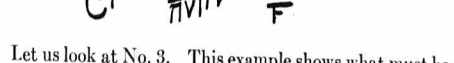
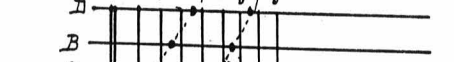
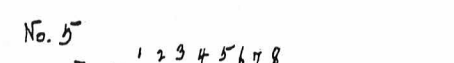
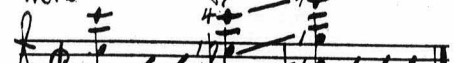
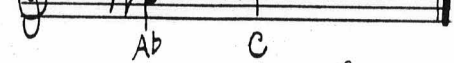
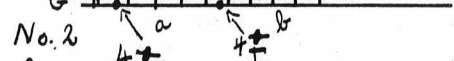
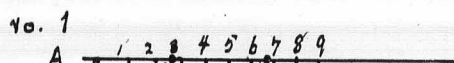
Conducted by A. J. Weidt

I have been reading your articles in the JACOBS ORCHESTRA MONTHLY for some time, and having always found them very practical and clearly explained, I thought I would write to ask if you would give something on chord-slides for the tenor and plectrum banjos that can be used in orchestral work. I play the tenor, and sometimes fill in on the plectrum.

—W. F. G., Chicago, Ill.

Having had considerable experience in teaching by mail, I'll take a chance on explaining the method of using the slide-stroke.

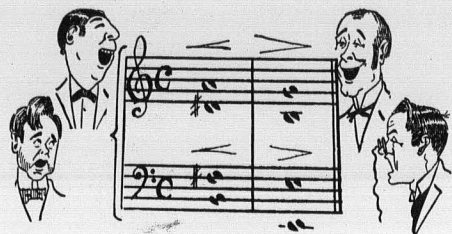
As all banjoists know, there are but three finger formations of the major, minor, and dominant seventh chords. No. 1 shows a three-string diagram of the upper strings of the tenor banjo, applying to the three-note chords, now commonly used in dance orchestrations. One of the three finger formations is shown in two positions; the chord produced at "a" is Ab, and the same formation at "b", four frets higher, gives the C chord. These chords are shown in notation, in No. 2.



Let us look at No. 3. This example shows what must be done in order to chord-slide from the last beat of a measure to the first of the next. It is to be understood that the original music for this example showed the C chord occurring on all four beats of the measure. It will be noticed that in the example there has been substituted for the C chord on the last beat, the chord of Ab, which, as we have explained, has the same finger formation as the chord we intend to land on; in this case the chord of C in the position shown. And here is the rule: Always omit the chord that occurs on the last beat, and substitute for it one produced by the same finger formation called for by the landing chord.

A tremolo stroke should be used, making four consecutive down-and-up-strokes, for the value of four sixteenth notes (see "g"), keeping the fingers firmly on all three strings while sliding up to the chord in the next measure, and ending with a down-stroke at "h".

It is optional with the player in regard to the length of the slide, which can begin anywhere from two to five frets below the chord you slide to. The real stunt is to time the slide so that the final down-stroke, at "h", will occur exactly on the first count of the following measure. Begin the slide at the fourth count at the same time with the



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tremolo. The chord-slide usually begins on the last beat of a measure, and ends with the first count of the following measure.

The rule given also applies to four-note chords. See No. 4. Note that the finger formation is the same in the slide chord as in the landing chord. No. 5 shows a three-string diagram of one of the three finger formations of the major chord on the plectrum banjo, and No. 6, the method of using the slide chord. The same rules apply as for the tenor banjo. If not overdone, this slide is very effective. Too much of a good thing becomes monotonous.

The Saxophonist

Conducted by W. A. ERNST

THERE is always much satisfaction in being able to say, "I told you so," and right now I am saying it loud and long. When one has had a conviction and has been inflicting it on the general public until they were almost bored to tears, it is pleasant to have this conviction actually proven, and it is no wonder that, under these circumstances, I feel privileged to say, "I told you so."

My constant readers will verify the fact that I am continually advocating better saxophone playing as a means of putting the saxophone where it rightfully belongs. I am constantly telling about the wonders that might be accomplished, provided the players of this ever popular instrument would just take it as seriously as players of the violin, clarinet, oboe, or other "legitimate" instruments, take theirs.

From the wide experience I have had with the saxophone I knew that it could be successfully used to bridge the gap between the bass and woodwinds in large bands. Saxophones have been used in military bands for many years, and I was sure that eventually these organizations would use many more than the usual number — which was from one to four.

The Testimony

The Conn Music Center made an extensive survey of school bands and gathered some interesting statistics regarding the saxophone, which were included in a recent report, that show the importance of the thing I have been preaching. The general summary was to the effect that leaders recognize the importance of saxophones and would use more of them, provided they could get players capable of producing a good tone and of playing in tune. Also, that arrangers have yet to recognize the worth of saxophones and arrange accordingly, instead of using the instrument to double some other part.

The Conn Music Center sent out fifteen thousand letters to music supervisors and leaders throughout the country, and the only knocks the saxophone received were boos for better playing of the instrument. A large number of the leaders of the big school bands stated their desire to use many more saxophones, but found it impossible to do this because of the students craving to play "jazzy," and their general disinclination to take the instrument seriously.

The following are excerpts from letters received from various leaders of school bands:

The saxophone is abused so in the dance orchestra that the player is handicapped in playing it in a concert band. — August San Romani, director Mel'pherson H. S. Band, Mel'pherson, Kans.

I will double my entire sax section as soon as I can develop proficient players. — C. R. Tuttle, director Marion H. S. Band, Marion, Ind.

It is clear that the popular way of playing the saxophone has no place in the symphonic band, although there are comparatively few who know how to play the saxophone acceptably for the symphonic band. — Jacob A. Eranson, director Central H. S. Band, Flint, Mich.

I believe they have a definite place in the band, filling in proper harmony and establishing the middle voices. — Anthony Abbanet, director Burlington H. S. Band, Burlington, Iowa.

The saxophone has a beautiful tone and color. I wish the standard instrumentation called for more saxophones. — Delmar H. Dizon, director Wasatch H. S. Band, Heber, Utah, Utah champions, Class B.

There are in all about fifty saxophone players in this school of 1200 pupils and eighty per cent of them get poor tones and play a jazy saxophone. I would not put these in a band on any condition. — Paul E. Wiggins, director, Senior H. S. Band, Paetucket, R. I.

Such is the information concerning the attitude of school band leaders towards the saxophone as brought out by the report referred to. Is it any wonder that I continually attempt to instill in students the desire for a higher standard of playing? The symphonic band field is as large as the dance field, but, with all of the sax players striving to enter dance bands, what chance have the bands in the matter of getting saxophone players suitable for such work?

It has always been assumed that leaders of symphonic bands and orchestras looked down upon the sax and considered that it had no place in their aggregations. Above is given positive proof that leaders of standing recognize the value of its rare tone coloring and are willing to accept the saxophone for its face value. The drawback at present seems to be that saxophonists are not preparing themselves to mingle with the aristocracy of the symphony. Their education has been along different lines and not thorough enough. They do not realize the many years and

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ing in early youth, the future standard of music presents remarkable possibilities. As I said in a former article, the music publishers are in the know as to what the public demands, and where they used to cater to the professional music director, they are now trying hard to please the school music supervisors and leaders of school bands. When enough saxophone players can qualify to play in those school bands and other symphonic bands, the demand for saxophone parts will necessitate the publishers adding them to their catalog.

However, there is much pioneer work to be done before the saxophone can rest on its laurels. The biggest obstacle, of course, will have been conquered when prejudice is overruled and the saxophone bears a name other than that of a jazz instrument exclusively. Legitimate players admit, without question, that it can be as successfully used for classical music as for jazz, yet standardizing the instrument means more than producing good players — which, however, is the first and most important step.

Over two years ago John Philip Sousa said: "There is much to be done in standardizing the use of the saxophone, with its strange sweetness of tone and variety of effects." Sousa, today, is pointing the way by using eight saxophones in his band of about sixty men.

The Conn Music Center questionnaire to music supervisors and leaders unearthed the fact that too few arrangers know how to treat the saxophone in a manner to bring out the best results. The parts written by them should be more characteristic of the instrument, and not just a doubling of some other part. When used to blend the brass and reed sections together in a rich string-like quality of tone, saxophones will be as necessary in the band as horns, clarinets, or cornets. I give the opinions of two band leaders in the school field.

I feel they are needed in every band and should be given more importance by arrangers. — *Leo M. Haesel, director Grand Forks H. S. Band, Grand Forks, N. D.*
 Our band arrangers have not given any attention whatsoever to the individuality of the saxophone choir. Much more could be done with the saxophone, and I'm for it. — *Jacob A. Evanson, director Central H. S. Band, Flint, Mich., Class A champions.*

I am sure that many more leaders feel the same way about these things will be properly adjusted in time so that we may see saxophones in every large band in the country.

But first of all, it is up to you and me, Mr. Saxophone Player, to show the leaders and arrangers what can be done with the instrument. We must study it hard and long, create better musicianship among its players, and make others see that the saxophone really is an instrument worthy of attaining any heights. Let us put our shoulders to the wheel!

OUR YOUNGER SET

Continued from page 46

I wish to talk about the Jordan High School Orchestra of Lewiston. This year our orchestra numbers thirty. The work done by this young group of musicians is rated very highly in the state. Our rehearsals are held every Friday morning before school starts; that is, from 7:15 to 8:30 A. M.

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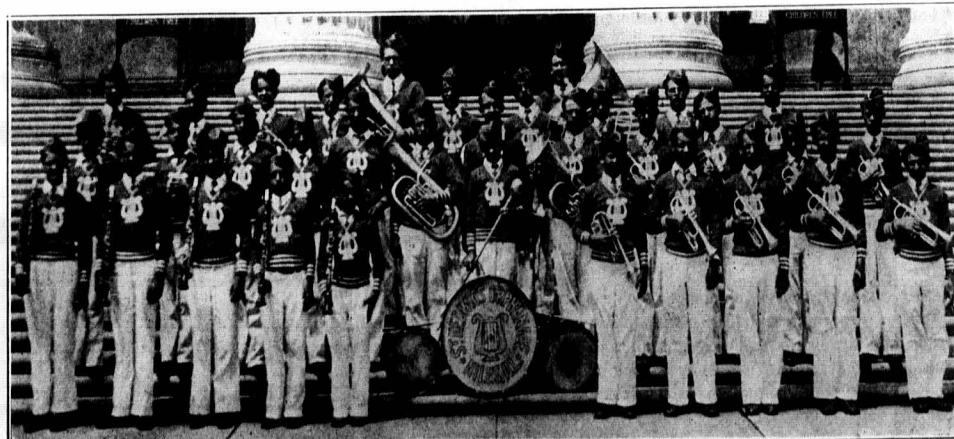
our city so we did not enter the competition, playing only as non-contestants.

The orchestra gives a recital each year and also plays for different school activities. Much credit is due Mr. George Horne, our leader, for the success of the orchestra. Mr. Horne has been supervisor of music in Lewiston schools for over twenty years, and he is well known in our music world. The officers of the organization are: president, Jules Deshaies; vice president, Stella Clements; secretary, Sam Liftshutz; librarian, Miss Boies.

I hope that this short account of the L. H. S. Orchestra will be interesting to readers of the Younger Set.

JULIUS W. DESHAIES (Saxophonist), L. H. S., '30, Lewiston, Me.

Gold music emblem Y. S. pins have been sent to December's contributors: Sylvia A. Jarvis, Barre, Vt.; Frances Albertin, Falmouth, Mass.; Edward A. Underhill, Bellows Falls, Vt.; and F. W. Simoneau, Waterville, Me. You can own one of these attractive pins. A letter published on the Younger Set page will entitle you to wear one.



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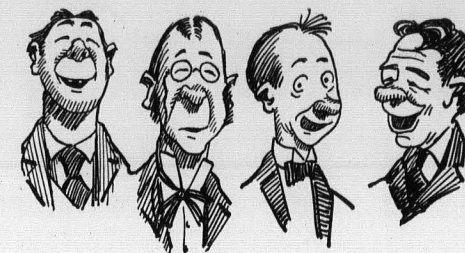
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Potato Bug Parade George L. Cobb
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Bass Solo

Ascending

DESCENDING

2nd Method: Scale starting in the second row of bases.

Ascending

DESCENDING

Note:—In descending the scale the last note may be played in the first row by using the fourth finger, or in the second row by using the second finger.

HELLO, accordionists. Here's wishing you all a very happy and prosperous New Year.

Cooperation is one of the greatest factors making for success in any undertaking; without it, the highest degree of efficiency is almost an impossibility. This department is being conducted for your interest and your benefit, and it is my desire to make it an accordionists' Round Table, where we may meet once a month and discuss, for the benefit of all, those subjects that are of interest to the individual. Let us cooperate in making our corner of the magazine bigger and better throughout the coming year. Send in your questions or any items that you think will be of general interest. Suggestions regarding the subjects that are of the most interest to you are always acceptable.

Long Runs and Fingering

I am having difficulty in playing long runs. I find that I can play them slowly, but as soon as I attempt to gain any speed they will not go smoothly, and I cannot make them clear. Can you suggest any way that I can overcome this difficulty?
 —L. D. C., Los Angeles, Calif.

I should judge that your principal difficulty lies in your fingering. Incorrect fingering is the most active enemy to smooth playing. Practically all runs are either sectional or complete scales, and should be played according to scale fingering. Plenty of scale practice with both hands, paying particular attention to the fingering, should give you real assistance in overcoming this difficulty.

A Matter of Balance

In making long jumps on the bases, I have difficulty in moving my hand to different positions. I notice this trouble mostly when the bellows are extended. I also have difficulty in striking the proper bass button accurately. Could you suggest any exercise that would help me in overcoming this trouble?
 —A. S. D., Chicago, Ill.

In the July (1929) issue of the JACOBS MUSIC MAGAZINES, I included a set of exercises designed to correct this fault. These have proved very successful in many cases. Regarding the trouble you are experiencing in moving your hand to different positions, your accordion may not be balanced properly, thereby allowing the weight of the bass section to rest too much on your left arm and hand. It is a good policy to adjust your accordion so that the lower edge of the fingerboard tilts slightly to the left. In this position

the tendency is to allow the bellows to be extended in a straighter line, preserving a better balance of the instrument.

On Diminished Chords

I have an eighty bass accordion, which, of course, does not include diminished chords. I have been told that the next seventh below can be used as a substitute; that is, the F seventh chord could be used in place of the C diminished chord, but the result is not entirely satisfactory. Is there any way that I can procure the diminished chord on my accordion?
 —F. A. K., Boston, Mass.

Several players use this method of substitution for the diminished chords, but I do not advise using it. The C diminished chord contains the notes C, Eb, F#, A—the seventh chord contains F, A, C, Eb. The half-tone difference between the F and the F# is the reason that the chord does not give you satisfactory results. I suggest that you play the single bass of the chord you desire, and add the other notes of the diminished chord to the melody note in the right hand.

Sticking Bass Buttons

I have an old accordion that apparently is in good condition with the exception of the bass section. The buttons do not exactly stick, but they do not return to position quickly enough after playing them. The effect is rather annoying. They seem to work freely when playing, but not when released. What can you suggest?
 —B. C. T., New York City.

There is a possibility that the rods in the bass section have collected dust that has become hardened. This happens a great many times in old accordions. Take the instrument to an expert repairer and have it thoroughly cleaned and adjusted. The bass mechanism is a rather complicated affair, and unless you understand its construction perfectly I do not advise you to try fixing it yourself.

Minor Scales—Basses

There are two practical methods of playing the minor scales on the bases. You are advised to study each method carefully and then choose the one that you find the most practical for your use. Memorize the finger routine of both the ascending and descending scale, as this fingering is uniform to all of the minor scales in the same way that the fingering of the major scales is to them.



What! Another One?

Sure enough! Another quartet of good marches from the Jacobs catalog. Who ever heard of a band having too many good marches? Too many marches, yes—but we said good marches. Here are four that have established themselves. No doubt you have one or more of them. The rest are in the same class.

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*Bird Man (6/8) Whidden & Conrad

The trio of this march has the gaiety and simplicity of appeal that irresistibly impresses itself on the memory. The whole number is rhythmically alive, and the second section holds those surgings reaches towards climax, always so effective in this type of composition.

*Leading the Parade (6/8) H. J. Crosby

Here is a march that is well named. A feature is the twenty-measure introduction to the twelve-measure drum solo, eight measures before call and drum combined. Strong trombone part. A corking good march.

*Rally Round the Flag (2/4) Hildreth

There is a dearth of playable selections for patriotic occasions. Here is an exceptionally stirring march in 2/4 rhythm, by one of America's best known orchestral arrangers, cleverly combining Rally Round the Flag, The Girl I Left Behind Me, Tramp, Tramp, Tramp, The Boys Are Marching, and Columbia the Gem of the Ocean.

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Questions and Answers

IN RETURNING to us the set of questions answered by him below, Herbert L. Clarke had the following to say in an accompanying letter:

"Here are the last questions you sent me, and I have answered them, to the best of my ability, for those students who wish to succeed, and who have been handicapped by certain traditions handed down from, and by, many cornet players and teachers who have never proved satisfactorily that what they advocate is correct.

"I have changed my method of playing many times, always striving to produce results in the easiest possible way, to build up the strength of my lips, instead of wearing them out, and I have succeeded far beyond my fondest hopes, thus proving that there is no rule for correct cornet playing. Each individual must work out his own salvation according to his own characteristics. I have never taught two pupils alike, as there are no two individuals in the world alike, and that is why I have turned out so many good players, some of whom are now occupying the highest positions in the country."

Three On the Cornet

1. Has the "No Pressure System" been a success?
2. Do you approve of "custom built" mouthpieces?
3. Could you recommend some study that would help me to learn to tongue from behind the teeth, and where can I obtain such a one?

1. The "No Pressure System" has been much exaggerated, and the real meaning of the above term is to get away from the "brute force" playing that so many cornet players resort to, and which, really, is suicidal to success. I have never heard a truly great cornetist that did not resort to a certain amount of pressure in his solo work. It is quite necessary, especially in very loud playing in the upper register; otherwise the tone would be squeezed and lacking in power. Besides, the wind would escape at the corners of the mouth. I have been accused of using both the "Non-Pressure" and "Loose-Lip Systems", for the reason that I have never known what it was to have tired lips, and could play for hours without the least strain of any kind, this because I had trained the muscles of the lips and had acquired proper wind control, without resorting to strained lips, simply allowing them to vibrate in order to produce the proper quality of tone, and using the certain amount of pressure necessary to produce the proper results.

2. I certainly do advocate such a mouthpiece, both for the cornet and trombone or baritone, the facing of the mouthpiece to be kept in form with the shape of the teeth, there being no two people in all the world with the same shaped teeth. This does not make the player play any better, but gives him more comfort, the same as received by a person wearing comfortable shoes. One would not walk very far if his shoes did not fit properly. I have used a "custom built" mouthpiece for over twenty-five years, and the latest one was made especially for me, by Harry Jacobs of Chicago, Ill., from the formation of my teeth. I have used it constantly for the past twelve years, and have derived much satisfaction and comfort from it, both in my practice and solo work.

3. Proper tonguing is acquired by proper practicing of the same. The tongue changes constantly with the contracting and relaxing of the muscles of the lips. When the lip muscles are contracted, the muscles of the tongue are

correspondingly contracted, and proper practice is necessary to learn just the right amount to contract and relax the muscles of the lips and tongue to synchronize perfectly. The tongue changes for attack, according to the above explanation, as many times as it does when talking, and each syllable uttered is produced and pronounced properly with the tongue. One could not pronounce words and syllables correctly if the tongue were stationary in the mouth. The lips and tongue move constantly when talking, and so should the muscles of the lips and tongue move slightly, differently, in every semi-tone from low F \sharp to top C. This is all explained in the text of my latest book, *Setting Up Drills*, which is the product of many years of experience during my career as a soloist. —Herbert L. Clarke.

One On the Drum

Please tell me what is meant by anticipating the beat. I play the bass drum in a band, and I have been told that I do not anticipate the beat. —E. E. E., Portland, Maine.

To anticipate the beat is to play your drums a fraction of a beat ahead of the down stroke of the leader's baton. Evidently you are dragging the tempo, and the leader is endeavoring to have you play slightly ahead of, rather than behind, the others. In following the down beats of the baton, musicians ordinarily make their attack at the instant the baton is at its lowest level, while in "anticipating" we strike the note when the baton is between high and low levels. The drummer who is able to "anticipate the beat," and still not hurry the tempo (which is an entirely different matter), is a valuable acquisition to either a band or orchestra. —George Lawrence Stone

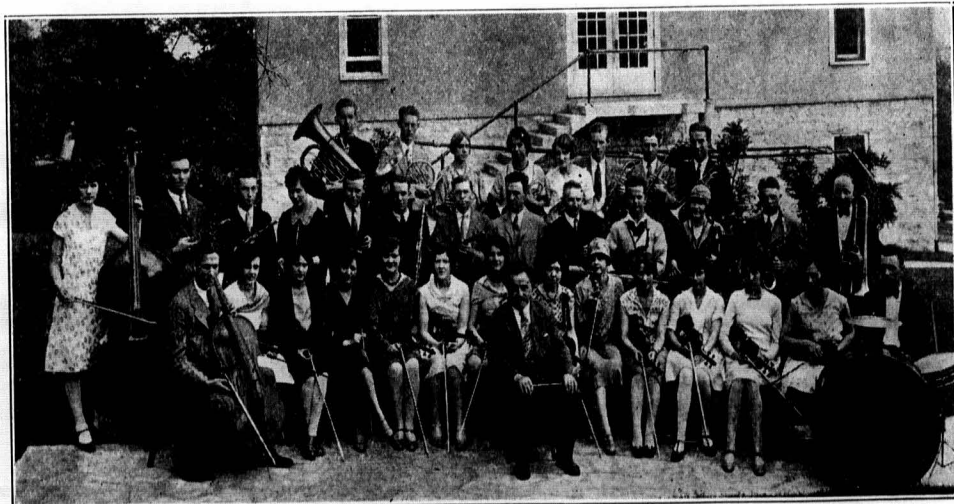
Another On the Drum

Here is a problem or two that I have been bothered with recently, and I would like very much to have you give me some information about these matters. What kind of a drum is best for band work, and if I do parade work, how will I know when to stop playing so that the band can start in again, etc.? Will you outline any signals that can be used? —S. H. D., Nashua, N. H.

For the parade band I suggest a 12 x 16 (shell measurement) drum; it is about the most popular size for military playing. The depth of the shell will give you a good deep tone, and will also be in the best proportion for easy carrying. Do not get a narrow drum for street work.

If you have been reading my recent articles, you will have learned about the style of playing best suited for military parade work. My remarks on the general open and coarse character of the rolls in military street playing are equally applicable to the other rudiments, such as the flam, ruffs, etc., also used on the street. Adjust the drum sling so that the lower counter hoop rests on the left leg, a few inches above the knee. At this height the drum will rise and fall as the leg moves, and it will not be necessary to use a belt or knee rest, the latter being a detriment rather than a help to the easy carriage of the snare drum. Step forward with the left foot, and be ready to start at the signal given you by the chief musician (the bandmaster), or the drum major.

It is well to have a definite understanding about signals before the parade commences, as different bands have different signaling systems. The most common form of signaling is for the chief musician to play two signals



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either on trumpet or whistle. The first signal notifies the band and the drummer (who is playing "taps," or the regulation drum-beat) to get ready. As there are several street drum-beats, and also several ways of "rolling-off," it is best to have an understanding with your leader about this.

At the second signal, the drummer, at the end of the cadence of the "taps," or the street-beat, whichever he may be using at the time, plays the "roll-off," and the band commences.

A little preparatory practice on short rolls played open style will not come amiss to one intending to do military work. Practise the starting and stopping of short rolls on the exact beats, and do not try to make a seven-stroke roll where a five is intended, or an eleven-stroke roll where there is hardly room for a nine. Keep the idea of rhythm continually in your mind, and do not try to squeeze in so many notes that your playing sounds scratchy.

In regard to the "taps" and the "roll-off," which I have made mention of above, any good instruction book will give you information on these. In a parade band when the men are marching but the band is silent, the schooled drummer generally takes pleasure in playing regulation street beats, which will also be found in any good instruction book. However, until you are expert at playing parade jobs, it may be better for you to confine yourself to "taps," leaving the street beats for later on.

Rockland, Me. — The Reverend Edward S. Ufford, composer of *Throne Out the Life Line*, one of the famous revival hymns, died on December 9th at his home in Union. Mr. Ufford was inspired to write this hymn while conducting services in the village square at Westwood, Mass. During the period he was residing in this city, he built a small church whose pulpit was made from a boat. Lifelines, presented to him by Cape Cod and Nantucket (Mass.) life-saving stations, and which had been instrumental in the rescue of twenty-three sailors from shipwrecked vessels, were used by him to exemplify the words of the hymn.

Chicago, Ill. — M. L. Jones, for a number of years sales manager for J. C. Deagan, Inc., died at his home in this city on December fourth, from bronchial pneumonia. Before entering upon his connection with Deagan, he had played professionally, and the nickname, "Deacon Jones", acquired by him during professional life, clung to him to the day of his death.

Oskaloosa, Ia. — Charles L. Barnhouse, well-known writer and publisher of band music, recently died here. Mr. Barnhouse was a lifelong friend of Major George W. Landers of Clarinda, father of the now famous Iowa Band Law, the two having been roommates in the days when they were doing orchestral work in Des Moines, fifty years ago. They had hoped to meet in February, when the old 51st Iowa Band is to have its reunion at Oskaloosa.

Boston, Mass. — J. C. Bartlett, composer of the well-known song, *A Dream*, died Saturday, November 23rd, at his home in Melfield, Mass., at the age of 69. He was for many years tenor soloist at the Arlington St. Church, of Boston.

News and Comment

BYRON E. BEEBE, one of the best known of modern American violin makers, died at his home in this city, December 16, 1929, aged 65. He was born in Hastings, Minnesota, in 1864, his people moving to Grand Rapids, Michigan, where he remained until taking up violin making in 1896. From there he went to Chicago, where he maintained a studio for four years. Desiring more seclusion for his work, the following six years were spent in a suburb of this latter city. Finally, he settled in Muskegon, where he remained until his death. Ever since 1918 his work had been carried on under exceedingly trying circumstances resulting from ill health—the latter years of his life being spent in the semi-darkness of the partially blind.

It has been said of Mr. Beebe that much of the beauty lost in the decline of the Italian school was revived in his violins, which were distinguished by exceptional richness and warmth of tone—a quality attributable to their maker's deep knowledge of acoustics. During his career of violin making, a matter of about thirty years, he made less than three hundred instruments, some of which have already acquired a value of two thousand dollars and more. Among those who have signified their approval of his craftsmanship are such men as Jan Kubelik, Mischa Elman, Enrico Sansone, and Anthony Yano. A sidelight of the man and his attitude towards his work is given in the following remark once made by him: "If I cannot feel the violin from the time it is a rough piece of wood until I have shaped it into the finished instrument, I know that it is not true and that it is not my own ideal." The sensitiveness betrayed in such words is the quality differentiating the artist from the craftsman. To Mr. Beebe, his violins were something more than mere pieces of cabinet work—they were mediums of self-expression into which he put something of his very self.

Philadelphia, Pa. — The election of officers for Local 77, A. F. of M. was held last month with an entire overturn in the personnel, a result, it is said, brought about by dissatisfaction over the settlement of the recent strike. Reports state that the new officers promise a "real fight" next season. Two theatre organists were elected on the new ticket, and it is claimed that the vote of this class of musician had much to do with the election of the new officers. Three days after that of the Union, the Philadelphia Fraternity of Theatre Organists held their election, seating the following officers: Richard Bach, president; Jeanette Hollenback, vice president; Hazel Ford, recording secretary; Malcolm Thomson, corresponding secretary; and Harry McPoyle, treasurer. Two new members were accepted.

Wilmington, Del. — Harry McPoyle, one of Delaware's leading organists, is in his sixth season in Wilmington, now playing at the *Arcadia Theatre* of this city. In addition to being heard in solos and slide novelties, he broadcasts weekly over radio station WDEL.

Santa Ana, Cal. — Chas. H. Muller, solo organist at the *Fox Broadway*, is also associate organist at the *Fox Local's State*, Los Angeles, and broadcasts by remote control over KREG in Santa Ana. He is a member of the Los Angeles Theatre Organists Club.

Washington, D. C. — A long time radio schedule over the Columbia Broadcasting System of concerts by the Army, Navy, and Marine Bands was inaugurated at four o'clock, P. M., December 9th, by a broadcast, directly from this city, of a program by the Navy Band. Beginning at eight o'clock Wednesday evening, January 8th, an additional series of concerts was instituted, to be put on the air each week in rotation by the three organizations. The band to initiate this new series of programs was the U. S. Marine Band; the one to broadcast the 15th of January will be the U. S. Army Band, while the Navy Band will be heard the night of the 22nd. The bands will rotate in the above order throughout the entire Wednesday evening series.

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MUSICIANS WANTED — Alto, and second cornet player wanted for the band 22nd Infantry. Address JAMES C. ELDRIDGE, Bandleader, 22nd Infantry, Fort McPherson, Ga. (11-12-1)

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You Can Take It or Leave It

By ALFRED SPRISLER

Ushers We Have Met

3. THE COLLEGIATE TYPE

A MONG that body of prejudices of which we are guilty is our ardent dislike of what the public at large calls the "moon pitchers." And ever since the movies have gone into things on a sound basis, their chance of getting any respect from us is small indeed. But a colossal chain of movie houses has inaugurated a music club that holds concerts in the largest movie emporium within the borders on alternate Sunday evenings, the Sabbath being forbidden the moon pitchers in our city. Hence, we were in attendance at several of these concerts in our official capacity. We are now glad we went, for we saw not one usher, but innumerable ushers. And the young man who stood nearest the door through which we intended to make our usual surreptitious getaway came under our immediate inspection. He was a type. He was the collegiate type.

He gave one the illusion of being about six-feet-four tall, and as straight as the proverbial arrow. His blond hair, pasted down with luminous grease, was split in the middle and carefully brushed on either side. His cheeks, and we would like to impute it, had a trace of rouge, and we had a small bet with an oaf from another newspaper that the management subjected this attenuated victim, with others of his ilk, to the ghastly ministrations of a beauty specialist. His perfectly entrancing eyes, resembling those of a chloroformed calf, stared straight and unwaveringly ahead into the fourth dimension, one might say—if one cared to do so. Their owner saw nothing, heard nothing, and gave no intimation that he was alive, except that, during the intermission, he helped to dislodge a fat woman from her chair in a way that showed he had poise, aplomb, and sang froid.

When we entered the spacious lobby (and whenever we enter one of these movie basilicas we shrink to the comparative size of a half-grown atom) there was one of these young men, just as stiff and wooden as a figurehead and looking about as intelligent, standing at the door. We gave him our ticket. He took it, glanced at it, consigned it to the maw of the chopper, and opened the door for us with such a mechanical movement and automatic action that in a moment of exuberance we were going to uncork three hearty cheers for the genius of the inventor of robots.

These young men, subsequent research divulged, were selected on the basis of height and general physique, and then sent to a training school, there to be made ready for their hallowed calling by a surly ex-sergeant. Their course was difficult, hundreds of novices falling by the wayside ere one was melted and poured into a light-fitting pair of long, light blue trousers, a long-tailed coat of darker hue with enormous black satin lapels, a wash-board stiff shirt, and a banker's collar with diminutive black bow tie. No aspiring apprentice for a corps de ballet ever went through any more rigorous training, nor heard more bad language from the trainer, than did these unfortunate young men. And after all the training, and discipline, and dressing up, and dressing down, the wages they received made us, newspaper men that we are, smile in a superior way.

Something made us stop at the young man who had stood by all evening at attention. We asked him sundry and impertinent questions about his job. Eliciting answers to these, we pressed on.

He had been at a university, had innumerable degrees and awards, and had spent ten years on one study. And now, unable to get a position in which to make use of the knowledge he had acquired, he had become an usher. We asked on what study he had spent all his time. "Sanskrit," he answered with a sigh. We echoed that sigh, for anyone who spends any time on Sanskrit deserves to be an usher in a modern movie palace.

A certain lidersinger, a native son, although a residence in Sweden and France was fondly hoped to blot that out, recently gave a recital in one of our large cities. The gentleman sang in German, French, Swedish, and English, and wasn't much in any language. He, however, gave his audience to understand, both by note in the program and the spoken word, that he was a good man, and that only his supernal talent, which could not be withheld from the world, made him sing in public. Solicitous friends, who, at the recital, sat behind the conductor of the Things Not Worth Knowing department, which appears with a regular irregularity on this page, were heard to say that Mr. — never sang well until he was warmed up. On this occasion, it is our opinion that he must have been left in the frigidaire too long.

Obsolete Musical Instruments

4. THE CRWTH

A CORRESPONDENT, Martinus Fritch, of Ink, Polk county, Arkansas, has written this department to inquire about the crwth. The query, turned over to Wilbert R. Schilpp, the department's expert on *Things Not Worth Knowing*, is answered as follows:

The crwth, the name of a musical instrument hitherto seemingly ignored by the makers of cross-word puzzles, is an old instrument of Welsh or Irish origin. It, from its very nature, was therefore lyre-shaped, had six strings, and was the first European instrument played with a bow.

Some authorities spell the word *crowth*, maintaining, with some justice, that *crwth* doesn't spell anything to speak of. To these two spellings a third is added, that of *crowth*; but inasmuch as *crwth* and *crowth* add up to two, and any reliable treatise on hydraulics tells us that three make a crowd, this latter variant has been discarded for the original Welsh form. The French, however, preferred the form *crowth*, possibly because some of the notes were sour.

Thus we are to understand that the crwth was a forerunner of the violin. The viol, those of our readers who lived in the fifteenth century will remember, had six strings and was played with a bow. The violin, as developed by Gasparo da Salò and the Amatis, had four strings and was also played with a bow. Since four from six leaves two, the result may be taken to mean anything.

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