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Music Supervisors' Journal

*Published four times a year and sent free to all
interested in school music, by the*

National Conference of Music Supervisors

"A singing army is a fighting army."

—Major General Bell.

*"Our army consists not only of the men in
France but also of the great body of men and
women here at home,"*

—President Wilson.

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MUSIC AT CHRISTMAS TIME

Song will have an even larger part than usual to play this year in expressing the vital tidings of peace and good-will. We have in preceding issues spoken of the great opportunity which Christmas brings to the Supervisor. If you have kept a file of the Journal you will find in our four earlier November issues suggestions regarding sources of material, types of programs, carolling by the waits, and especially that great gathering when everybody is to sing, the Community Christmas Tree. In this number we wish to mention a new point of view. We shall not be able to duplicate all the material we have used in previous years. The signing of the armistice, the satisfactory conclusion of the peace negotiations, will not do away with the necessity for the continuation of the attitude toward German music which was described in our September, 1918, issue. The ideas which guided the editors of our Fifty-five Community Songs in the revised edition, which is just off the press, will continue to be vital for a considerable time to come. We must break the chains which have bound us, to our shame and humiliation, to many things German; we need to study the resources of the music of our allies and of ourselves. So, this year, resolve that you will not include in your carols Silent Night or any other German material which in former years has been made so readily available. Let us start early to find our material and thus avoid the temptation of falling back upon the familiar German carols. A little search, a little importuning of the publishers, will disclose splendid stores of English, French, Italian, and American material. Such striking out into new paths will repay us in many ways. Carry on!

THE STAR SPANGLED BANNER

About no other national song has there been so much discussion as about "The Star Spangled Banner." The fact that it is the official national song gives it a place of greatest importance. But there are other reasons which have caused the discussion. What is the proper version to sing? If there were an official version brought forth and sanctioned by Congress, or some equally authorized power, probably this uncertainty would disappear. Up to the present, however, no such action has been taken. We have, therefore, many versions of our national song. The printing of another in this issue requires an explanation.

When, five years ago at Rochester, the Supervisors inaugurated a movement for getting a few songs sung by all the people of the country, "The Star Spangled Banner" was, naturally, included. At that time the spirit of loyalty led the editors of our Eighteen Songs for Community Singing to adopt the version which had been formulated some time before by the Committee of the National Education Association. After over a year of experiments with this version, our editors were forced to conclude that this version was not a satisfactory one, and they made some modifications of the chorus. These modifications were so favorably received, and criticisms of the unmodified verse portion continued so violent that the editors decided to consider for the new edition of the Fifty-five Community Songs (which had succeeded our original eighteen) a thoroly revised version.

Two courses are open to any one who desires to publish a version of "The Star Spangled Banner," depending on the way he regards this song. If he considers it as a fixed product to be sung just as it was originally written, his test is simply to consult the original sources and to decide which one of these most nearly expresses the composer's idea. For this purpose Mr. Oscar Sonneck has placed at our disposal a scholarly investigation of the history of the "Star Spangled Banner" which has been published by the United States Government. If, on the other hand, he decides that the song belongs to the people and like all folk songs is subject to modification, his problem is to study the way in which the masses sing the song. This means that material is not considered as fixed, but as fluid, that the song has changed from its original form and that it may be subject to further modifications as the years go on. It is this latter point of

These words were written in 1814, while the author was detained on a British ship which was bombarding Fort McHenry. When morning came he saw that "our flag was still there" and it was then he wrote the lines of our national song.

2. The Star-Spangled Banner

Service Version

Prepared for the Army and Navy song and band books, and for School and Community singing, by a Committee of 12.*

Francis Scott Key

John Stafford Smith

With spirit. (♩ = 104)

O . . say! can you see, by the dawn's ear-ly light, What so proud-ly we hall'd at the
On the shore, dim-ly seen thro' the mists of the deep, Where the foe's haughty host in dread
O . . thus be it ev-er when free-men shall stand Be - tween their loved homes and the

twilight's last gleaming? Whose broad stripes and bright stars, thro' the per-ll - ous fight, O'er the
sil-ence re - pos - es, What is that which the breeze, o'er the tow - er - ing steep, As it
war's des - o - la - tion! Blest with vic - t'ry and peace, may the heav'n-rescued land Praise the

ram-parts we watch'd, were so gal-lant-ly stream-ing? And the rock-et's red glare, the bombs
flit - ful-ly blows, half con-ceals, half dis-clos - es? Now it catch-es the gleam of the
Pow'r that hath made and pre-served us a na - tion! Then con-quer we must, when our

CHORUS. *f* (♩ = 96)
burst-ing in air, Gave proof thro' the night that our flag was still there. O . . say, does that
morning's first beam, in full glo - ry re-lect-ed now shines on the stream; 'Tis the Star-span-gled
cause it is just, And this be our mot-to: "In God is our trust!" And the Star-span-gled

broaden ff
Star-span-gled Ban-ner yet wave O'er the land of the free and the home of the brave?
Ban-ner, O long may it wave O'er the land of the free and the home of the brave!
Ban-ner in tri-umph shall wave O'er the land of the free and the home of the brave!

* The constituency of the Committee and a record of its deliberations may be obtained through the publishers of this book.

The membership of the joint committee of twelve was as follows: John A. Carpenter, F. S. Converse, Wallace Goodrich, Walter R. Spalding, representing the War Department Commission on Training Camp Activities; Hollis E. Dann, Peter W. Dykema, Osbourne McConathy, representing the Music Supervisors' National Conference; and C. C. Birchard, Carl Engel, W. A. Fisher, A. E. Johnstone, E. N. Newton, representing music publishers. Mr. Dykema acted as chairman and to him questions regarding the version may be addressed.

view which animated the Joint Committee of twelve representing Supervisors, Commission on Training Camp Activities, and Music Publishers, to prepare the version which we are printing.

In order to determine what the people would sing, careful observation was made upon great numbers of singers in many parts of our country. While both men and women in separate and in mixed groups were observed, special studies were made of the soldiers in the great camps. The song leaders were asked to gather their men in groups of various sizes and to start them singing "The Star Spangled Banner" and to allow them to continue it without conducting. The song leaders were then to jot down the version as it emerged from the masses. While, naturally, there were many divergencies in this group singing, there were a few striking facts that emerged. One is that the American people seem to have a genius for the unequally divided beat, that is, the dotted note. Whether or not this is connected with our liking for "rag time" may be a debatable question, but the tendency is certainly there. The N. E. A. version therefore, instead of simplifying the song by wiping out dotted eighth and quarter notes, made it more difficult, because more foreign to our natural tendencies.

The story of the deliberation of this Committee of Twelve, is a story of many earnest hours of investigation and discussion. From the conferences came the version as printed. It was comparatively easy by following the folk song idea to arrive at a satisfactory version of the melody. The question of harmony could not so easily be determined by reference to the singing of the people because the Star Spangled Banner with us is essentially a unison song. The Committee had great difficulty in arriving at a suitable harmonization.

Here is a version that in the opinion of the Committee is sensible, dignified, and simple. It will undoubtedly be widely used. Whether it is the final version can be settled only by the real judges of all folk material—time and the people.

All of the above statements are purely personal expressions of the Editor of the Journal and are not to be taken as a formal statement of the position of either the General Committee of Twelve which made the version.

SINGING AND MARCHING

One of the most valuable features of the music in the army camps is singing on hikes. We ought to appropriate this idea to a much greater extent than most of us have done to our work in Public School music. Why not take the children outdoors upon the playground or around the block for a hike with singing? Why not have dismissals with unaccompanied singing by the children instead of using instrumental music all the time? Why not mark time and sing in the class room if nothing better can be arranged? Will the occasional use of these exercises both add interest to our work and serve to strengthen the rhythmic sense of our children? In doing this singing do not neglect the Army Song Leader's device for continuous singing—the song-medley. Select from the marching songs which the children know four or five which may be sung in the same key and have them sung one after the other without intervening pauses.

OUR ADVERTISERS ARE OUR FRIENDS

The money which prints and distributes the Journal comes entirely from the proceeds of our advertising. You should read these announcements even if this were not the case. An important part of our professional work is keeping acquainted with the material which is available for our teaching. Publishers are far more alive than most of us are in seeking new ideas. We ought to be ready to look at anything they are willing to risk printing. And this statement applies not only to the new material which is steadily pouring out but to the standard publications which have been on the market for several years. It has been said that no person knows a language until he has studied a second one. Is it not just as true that no Supervisor knows the Series she is teaching unless she has worked with another Series? So, read the advertisements, write the Advertisers, and don't forget to mention the Journal.

ADDITIONAL NOTES FROM OVER THERE

(EDITOR'S NOTE: So great was the interest in the letters published in our September issue, that supplements from Messrs. Beattie and McKenzie are now reproduced.—P. W. D.)

Dear Peter:

You may be glad to know that I am making some progress in life. I have recently been made a sort of supervisor of all educational and entertainment work in the largest area in France. My territory covers many Camps, and it is my duty to try to promote work along the lines I have mentioned. It is not the easiest thing in the world to do either, for the need for men in other lines is so great that few people are released for work in our line. I have discovered two good men, one of whom is a dandy song leader and the other a fine dramatic coach. The latter can of course do better and more work as the colder weather comes on, as outdoor sports occupy most of the soldier's spare time during the good weather.

You will also be glad to learn that minstrel shows and burlesques of one sort or another are not my sole stock in trade. I have several splendid concert parties in my area now and they do well wherever they go. I have to exercise whatever diplomacy I possess to the limit though. For instance, a party came in night before last, for five days in this particular district. There were five women in the lot, one of whom, a singer from the Paris Opera, is as large as any two of the others. Each one had at least two large portmanteaus, and an instrument. They also had a big dog and a small cat. Can you imagine a poor harassed Y. M. C. A. Secretary meeting such an aggregation with one lone Ford? I could not, and started to work. I have at last succeeded in persuading the leader of the party that their artistic careers will not suffer any if they part with the animals and that they can get along without many evening garments or large hats. They are also about to split up the party and make two, so I shall profit, and the various Y. places which they visit will be more pleased to have them come. In this outfit, in addition to the singer, was a premier prix violiniste from the Paris Conservatoire, a premier prix celliste from the same place, who formerly played for the Queen of Roumania, an excellent viola player and a fair pianist. You can imagine that they gave the men a real musical program. I mention this party as a sample of some of the splendid entertainments we are offering. To be sure the next party may, as like as not, consist of an acrobatic team, a pair of jugglers, or a magician. We take anything we can get and consider ourselves lucky.

We are developing and routing talent from the Army as much as possible but of course the men are over here to fight and not to give shows. Will write again as time permits. My headquarters for the present are in Tours and I have a room which looks out upon the Cathedral. Life over here has a few compensations.

Cordially yours,

JOHN W. BEATTIE.

My address is always the same, 12 Rue d' Agnesseau, Paris.

France, October 17, 1918.

Dear Mr. Dykema:

I am still on my old job,—ammunition—and have done nothing in music since I came to France. I have an application in for Canadian Y. M. C. A. work this winter, but my category may go against me. On the other hand more Y. M. C. A. work may be unnecessary, for we are inclined to think the war may break up by Christmas. Still, "one never knows, does one," as we again and again say here.

I keep very well and untouched, though our battery is at present low in numbers due to casualties and sickness. There is nothing artistic in this life. We have been on the go since August 8, and it seems we are going to be kept on the go. It is a strenuous hard life, open warfare, especially now under varying weather conditions.

In pushing from place to place we generally move into French villages which have been in German hands for four years; and the program is this—travelling on lorries after dark, putting the guns into action and unloading ammunition, then looking for billets—good cellars. Sometimes we get in quietly and sometimes not. We generally get a shelling the first day. Then the infantry goes ahead to our barrage. Everything then moves again and the village becomes a place behind the lines. In these villages we stay anywhere from a day to a week. With four or five of us together we clean out the cellar and make it look like home even for one night. We rustle a stove, a table, chairs and beds and an oil lamp and coal if we can. Fritz having been here so long, has made himself very comfortable and we can find anything we want. But he is dirty and we suffer in consequence. The greatest pleasure in this life is anything resembling a hot bath, and with the slightest of facilities I have bathed in anything from a mess tin to a petrol can and occasionally a tub, also washing a change of clothes for the next time.

Everything about war is inconvenient, irksome and loathsome, though the life we lead is neither irksome or loathsome. I have seen all the war I want to. I just trust it collapses soon with me still as I am. I have certainly been through hell at times and have seen hell. It's an awful experience being shelled and being caught in it, and it's worse being bombed. Under shell fire you know what to expect, but when bombing is on, you must just await your fate. Still we don't get pessimistic; we get windy and afraid and even on the worst of it humor is never absent, especially when a bomb lands near you.

I keep on looking to the time when I will be home again and my thoughts take me far enough to hope to earn my daily bread in the States some day, God willing.

With kindest regards,

Yours sincerely,

BDR. DUNCAN MCKENZIE,
2341476, 13th Can. Siege Bty.

MUSIC MOODS

By J. MILNOR DOREY

(Formerly Head of the English Department, Trenton, N. J., High School;
Director of the National Council, Teachers of English; Associate
Editor of "The English Journal".)

The position of music in public school education is firmly imbedded. The next decade will witness an increasing emphasis upon an intelligent appreciation and understanding of good music. This emphasis will be justified by a clearer conception of the function of music in developing the intellectual faculties and in stimulating the emotions to nobler thought and action. How can this be done? What concrete, practical modes of procedure shall be followed? These questions engross the attention of every music supervisor, principal, and superintendent.

The ancients rightly recognized the power of music to develop the preceptive faculties and gave it prominent place in their scheme of education. To-day we have come to realize that an understanding of technical form is the highest stage in musical comprehension, and have begun to precede that study by awakening interest in the various types of musical composition through an appeal to the imagination via the emotions. Drs. Colvin and Bagley, in their eminently prac-

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tical book on Psychology, "Human Behavior," say, "It is the chief function of art—to bring home the great moral truths by presenting vividly to the imagination situations filled with emotion, and causing the pupil to re-live these experiences in imagination.—Artistic appreciation is seldom secured by mere formal instruction.—There should be a time when the intellectual attitude that such an interpretation demands should give way to an actual emotional thrill.—A mood is a relatively permanent state of mind that results from a previous emotional experience."

It is clear, then, that the outcome of any course in musical appreciation in the public schools is to establish such mood states in the minds of pupils as will inspire them to higher planes of thought and action. The baneful results of mere emotional outbursts, or of that form of vague sentimentality which nullifies clear thinking and produces inaction, are only too apparent. How then, through music, may these desirable moods be established? What is the most convenient and serviceable way to bring all types of music to the attention of pupils? Let us consider these questions in order.

Mr. Robert Haven Schauffler, in his interesting little book, "The Musical Amateur," observes, "It takes two to make music: one to perform; one to appreciate. And he is wise, indeed, who can discern which of the two is the more important." This being true, it is necessary to offer to every child, whether musically gifted or not, the opportunity to take part, if possible, in some form of musical expression, and to hear compositions representing every form of vocal and instrumental expression. He should not only hear but he should be trained to judge, to discriminate, to ascertain and to experience the emotional content embodied in the form so that permanent moods of inspirational motive shall control his life. These moods may be established by connecting up all musical interpretation with those features and activities of the school which are vital to his general education. This treatment will employ the interest of all teachers; it will motivate and stimulate the entire life of the school, and, if proper discrimination is used, the pupils in their most impressionable stage will become familiar with all the music that has graced the stage, the concert halls, and the church.

Take, for example, the subject of literature. The realm of fiction and poetry is full of material which finds its best interpretation through some form of musical production. In addition, there is quite as much which through the suggestion of musical association finds fuller expression and offers deeper meaning. When studying highly descriptive passages in fiction which show the forces of nature at play, its storms, calms, sunrises and sunsets, the changing seasons—such passages as are found in the novels of Blackmore, Hardy, Dickens, Scott, Eliot, Stevenson, Hugo, and the works of the Russian school; or such passages as are found in the poems of Byron, Longfellow, Tennyson, Browning, Milton, Heine, and Shelley—it is highly desirable to have played during that study such compositions as the "Overture to William Tell," by Rossini, "Morning," from the Peer Gynt Suite of Grieg, any of the operas of Wagner, the Nocturnes of Chopin, the "Kamenoi Ostrow" of Rubenstein, the "Unfinished Symphony" of Schubert, or the famous "Prelude in C-sharp Minor" of Rachmaninoff. These compositions when played, when certain literary steps are under consideration, suggest questions of comparison as to which form of art best portrays the emotion or the exhibition of nature; they offer comparisons of which of two or more literary types best approximate the musical form, or which of two or more musical forms best express the literary expression. In addition, poetic and musical interpretation compared calls attention to the verisimilitude of literary and tonal coloring, and elements of structure.

This co-relation offers another advantage in stimulating thought for work in literary composition. Let such compositions as Wieniawski's "Romance," Beethoven's "Minuet in G," Hayden's "Children's Symphony," or Barnby's "Sweet and Low" be played, and the pupils asked to write a composition drawn

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from their observation or experience suggested by it. Such an exercise not only conduces to exact reproduction of an emotional experience which contributes to a permanent mood creation, but taxes the powers of concentration and correct literary form.

In the same way the work in drawing may receive impetus and better comprehension if musical types are played when certain pictures are studied. For example, the music of Grieg or of Debussy suggests the themes and coloring of Turner; the pictures of Dore are comparable to the structure of the Wagnerian operas; the "Minuet Antique" of Boccherini suggests Corot's "The Dance of the Nymphs"; the famous "Dance of the Hours" from the opera "La Gioconda" has offered themes for many artists. Again, the tonal coloring of music is placed side by side with the palette of the painter. In this connection, when considering how much one form of art has inspired the creation of another, it is useful to study those sources of literature, art, history, or of human experience which have provoked some of the greatest musical works in our possession. No one can listen to the symphonies of Beethoven without reading thereby his real biography; Polish history permeates the music of Chopin; Schiller and Rossini are interchangeable names; Ibsen and Grieg both reflect the Scandinavian mind; Wagner focuses all that is significant in the Norse mythology; Tchaikowsky's "Marche Slav" was the result of a striking incident in Siberia; Mendelssohn's "Scotch Symphony" came about from his visit to the castle of Queen Mary in Scotland; Rachmaninoff reflects more of the spirit of Russia than many volumes.

Another factor in the educational life of children is their innate sense of rhythm. In addition to the use of march and dance music for drills and social gatherings, or for the playing of games, every child should be instructed in the differences between the minuet, the waltz, the mazurka, the bolero, the polonaise, etc. The masters of these forms should be played again and again in their hearing until they not only recognize the types and the compositions instantly but respond immediately with that emotional impulse which stimulates and strengthens the spiritual forces. Through the media of these forms the pupils may be introduced to the sonata, the overture, the symphony, and the opera. It goes without saying that they should have an acquaintance with the various song forms, the tone poems, the sketch, and forms of incidental music. All these should be given constant repetition so that these musical moods may help build up the structure of an exalted nobility of spirit and a superstructure of fine, consistent action in the best things of life. To these, in time, should be added some study of technical analysis and the functions of the various types of instruments in the orchestra, with proper auditory discrimination of melodies and themes in any given composition.

All this is very well, the superintendent or principal may say: we heartily endorse this program and willingly co-operate in order that music be given due recognition in any well-planned course of study, but we do not have symphony orchestras, or solo talent either in or out of the school available to produce all these wonderfully instructive compositions. This is true in thousands of schools all over the country, but there is not one unable to own and to operate the phonograph. The remarkable strides that this huge industry have made in the last few years, both in perfection of mechanism and in securing the greatest artists and musical organizations to produce all that is best in music, have made it possible to place within the reach of the humblest child in the humblest community the best musical literature of the world. The phonograph for the opening exercises of the school, for the school festivals, for marching, for drills, for games, for special programs, and now for the hours of musical appreciation in all its forms, by aiding the work in literature, history, composition, and biography to establish those sound moods of thought which are the direct result of noble emotions, and which lead to finer grained and more inspirational lives. The final and complete answer to the musical problem of the school is the phonograph.

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MUSIC IN EDUCATION

By MRS. FRANCES ELLIOTT CLARK,

Vice-President of Pennsylvania Federation of Music Clubs,

Read at General Federation of Women's Clubs,

Hot Springs, Arkansas, May 8, 1918.

(Concluded from our September issue.)

Among no other people does music mean so much in individual and tribal life as with our American Indians. Every song has a special meaning. Every phenomenon of Nature, every season, every ceremonial and festival has its song.

Why do we find the peculiar 5/4 rhythm in their songs, and only again in Russian Tunes and Ancient Greek? Why is the Indian flute used only for love songs, never in any other? Why is the American Negro the only Natural harmonist while all other primitive people were monodists? I wonder why all their conceptions and ideas of Heaven center and revolve around Music, the golden Harp and singing.

Why is it not as cultural to know the myths of Apollo and Orpheus and Pan the boy god, as to know the story of Romulus?

The only good thing we know of the Medecci is that the first opera was sung at the marriage of one of them.

Is it not as much worth while to know that the demand for a soprano instrument for this new music form of opera led to the development of the violin in the hands of Guanarius and the Amati, as to know Caesar's Wars?

Is not the life story of Verdi or Mozart as worth while as those of Napoleon or Barborosa? The most beautiful thing in the story of Richard the Lion hearted was the minstrelsy of the faithful Blondel. Queen Elizabeth became less heartless when we hear her playing on the harpsichord.

What can music do in mental discipline? In real mental discipline, training the powers of imagination, selection, judgment, discrimination, it is just as necessary to reach the mind through the ear-gate as through the eye-gate, to know the sounds of Nature as well as its sights. Nature is everywhere Music, if we see deeply enough. The birds were the first minstrels, the brooks and the winds the earliest accompaniments. Music is by far the happiest medium for such ear training.

In the kindergarten we often ask, is the vehicle passing a carriage or wagon, truck or cart? Are the horses walking or trotting? Is the load heavy or light? Is the horn in a band or on a fish cart? Is the bell on a fire engine or fruit vender's wagon? Is the whistle one factory or another? Is the clock striking in the City Hall or Church? And so the little ears are trained to distinguish sounds and differentiate between them.

Thousands of men *think* they do not like classic music, only because they have never learned to listen intelligently. Hundreds of people go to orchestral concerts and hear only a tintinabulation of sound. Good music is Popular music when it becomes familiar. The love of music is innate, but the taste for good music must be acquired like olives and persimmons.

It comes from multiplied hearings of the best and judging, contrasting, discriminating, between this and that, mastering the language of tone. Comparatively few may ever hope to be great performers but every soul may and should become appreciative listeners.

Why not then teach the children to listen to music in a definite way, listen purposefully and reverently, and so train the ear to acute sensitiveness. The habit of listening, as other good habits, should be formed in youth. Let us try. Does this piece tell you to walk, march, skip or run? Is this a Lullaby or a Hymn? Is another a Boat Song or a Lullaby? Is this one gay or sad, fast or slow, is it soldierly or for a funereal or a processional? Is this dance a waltz or a polka? Is this game or folk dance a slow or fast one? Is it very gay or rather stately? Is this little song sung to the baby or by the

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little child, etc., etc.? Is this a song of Spring or Winter? Is it sad or gay? Quick or slow? Galloping rhythm or steady? If it tells of Spring will it be sleepy or wide awake like the birds and the brooks? Is this piece telling of a brook or a river? Is it turning a mill wheel or just rippling along over the stones? Does this describe in tone a bee or a butterfly? A bird or a Flute? Is this a song of water or wind? Is this a spinning wheel or buzzing top, a drum or an anvil?

Can music tell a story without words? Let us hear Saint-Saens tell us how a swan sails on the smooth lake, hear the water purling over the stones, and see the swan gracefully lift its head to see us, turning majestically and then again going back down the same path and finally out of sight at the other end of the lake.

Do you know the story of Narcissus, the beautiful Greek boy who was changed into a flower, and the girl Echo who tattled and was turned into a rock which gave back what it heard? Listen how our own Nevin has told in tone, the pretty little phrase and its echo, the queer chords and changes of key that mark the changing process, then the long tone intervals which seem to be nodding stems of the flower we know so well peeping at its reflection in the stream.

Let us listen to the overture to William Tell and visualize the scene by hearing the Alpine herd boys call, the birds singing in the peaceful morning; then the storm reverberating through the Alps; afterward the faithful boys again calling their scattered herds and peace reigns once more.

Can music signify different people or things or ideas? Liszt painted for us the whole Hungarian Race in his Rhapsodies, and Chopin the miseries of his beloved and still suffering Poland.

Tschaikowsky reflects Russia as in a mirror in his works and Rimsky-Korsakow and the modern school is furthering this effect.

Can one not see the trolls dancing for Peer Gynt in the Hall of the Mountain King? The Venus Music and the Pilgrim's Chorus picture perfectly the world old struggle between right and wrong.

Tell the story of the Grail from Tennyson's Knights of the Round Table, or Lowell's Sir Galahad, and then listen to the Grail Motive in Wagner's Lohengrin and follow it all the way through Parsifal, or listen to the joyous horn call of the boy Siegfried and follow it all the way through to the end of "Götterdämmerung". Prophetic vision of the present "Twilight" of the gods of avarice, cruelty, deceit and lust for power. Let the golden ring of Freedom be again given to its rightful owners, the children of all Nations of the earth.

Again I wonder if music is a wild free thing, or if there are certain laws that govern it as in all other things. Listen to a simple folk song—and one finds a little melody, perhaps it is repeated, then another contrasting tune or melody, and then the first one again. Think of "Kentucky Home" or "All Through the Night" or any simple song—if we listen closely we will find all folk songs do exactly the same thing, so there is a pattern for song-making as for coat or dress-making, yet always allowing for much variety in color and texture. These parts of a song have been designated by the letters A, B, C, arranged often as A-B-A or A-A-B-A-C-A.

Let us listen to the Rondo Amaryllis, an old 16th century composition, and count how many times the first principal theme A is heard. Twelve times it is repeated. Let us listen to a great symphony and we find that the composer has built up his masterpiece according to strict laws of form, and by listening and identifying the parts we may analyze it and pick out the themes which were his basic thoughts—and marvel at his ingenuity in fitting them together, embroidering his fabric with many a bit of imagery, yet always trying the many units of ideas together with the endless variety, yet in a perfection of solidarity.

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Mr. Miessner says:

"It is estimated that counting the persons employed, in the music trades as well as those in the professions a round total of 2,000,000 people find their livelihood and support in some form of musical activity. These figures speak more convincingly than mere words to the point that music is, in a business way, as important to the nation as the automobile industry, or the boot and shoe industry, or the woolen goods industry, or the cotton and silk industries combined; Music may, therefore, be reckoned as a National Asset, of the very first importance."

One of the most vexed problems among Educators today is what to do with the spare time outside of School. The *Avocation* of a child or adult is the key to his character. Pernicious influences often seize upon a boy or girl in their evening hours and wreck their lives. Amusement is as necessary as food and clothing and is the strongest antidote to vice. If a boy or girl can be interested in music, can sing in a choir, can play an instrument in orchestra or band or at home, there is at once a strong opposite pull to the temptations of the street, the cabaret, the pool room or cheap picture show. The ability to play or sing is the open sesame into much of pleasant social life everywhere and is a strong safeguard against temptations. Music in the home properly guided is the strongest possibility in safeguarding the young people.

Again Mr. Miessner says:

"Foremost in our avocations, foremost in our industries, it must be conceded that Music occupies a place of foremost importance in life! It should follow then that music must take a place of foremost importance in education, since education is training for complete living. Music instruction should be so organized and so presented as to provide for the avocational interests in music of the many as well as for the vocational training in music of the "talented few."

Education means to draw out the powers of the mind or to cultivate the mental powers to give quick response to the will to do; but it must also be a training for complete living for the individual and the community, in child life as well as adult life. The school is not only a preparation for life, it is life.

The old three-R schedule had in mind only the barest necessities for pioneer life, with no regard to the graces of correct speech, much less the cultural arts, giving no thought to the world relations we have achieved nor yet to the complete change in industrial conditions.

We used to study Physics and Chemistry in a manner wholly unrelated to their practical application to work or foods in daily needs; Algebra and Geometry for mental discipline with no intention of using them in after life, and Latin for quickening the mind. This second stage of making all courses of study operate as to entrance requirements in College and University, was fully as adequate as the patriarchal R's as to its fitness for use in real adult life, as only a small per cent of the pupils ever saw the doors of a college.

With the new industrial conditions there has come into the schools an avalanche of utilitarian subjects. Scientific agriculture alone has revolutionized farm life. Domestic science has made it a reflection for any girl not to know cooking and home making. Manual Training has re-discovered hands for the city boy. These were all needed but where *overdone* are resulting in pushing aside all cultural needs for the one thought of making a living, forgetting that living a life, balanced, sane, moral and spiritual as well as practical, is of far greater importance. The new Education has been called the three H's, Hand, Head and Heart, and in this three-fold cultivation of the attributes of body, mind and soul, Music plays a large part in all three.

It is certainly just as commendable to draw a bow across a violin as Maud Powell does it, as to saw straight through a half-inch board; to master the oboe as the auger, or the kettle-drum as the hammer.

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If then it is shown that music has great power as education in and of itself—that it has great descriptive power—that it has more practical application in later life as well as in school life than almost any other branch of study—that it serves all other branches in the curriculum—that it is the friend and helper of all that is uplifting and ennobling, and the foe of baseness, meanness and trickery, then why in the name of reason is it not taught systematically and thoroughly in every school in the land?

Why should there be one child in all the Country deprived of the joys and benefits that come with the study and use of music? Why is there a single City or town without a Supervisor of Music, trained for the wide field of teaching music itself in all its beauty, rather than the merest alphabet of the language? Why, indeed, save that most of the school officials and many Superintendents suffering from our early Puritan training in not hearing Music in their own youth, are now making the fatal blunder of denying it also to the children—even in the light of modern evaluation of the great power of Music when rightly used.

Music should be taught in every High School on exactly the same basis as is language or science and the same credits given for equal work. Orchestra and bands should be organized in every school, and the instruments furnished just exactly as are the tools for normal training, or the food and clothes in domestic science. If especially talented boys or girls wish to pursue their Music and also the High School course, let the proper credits be given for supervised study of the piano, voice or violin under competent outside teachers until such time comes when such special teaching shall be offered within the school.

Women of America, the solution lies in your hands. Whenever and wherever you band together and demand these opportunities for your children they will be forthcoming. The women in any city or town could elect a Supervisor of Music if they will. We are spending more money today for music than any nation in the world, but much of it foolishly and lavishly spent on \$25.00 seats at the Opera. Let us build consistently and soundly from the bottom up by putting Music into every Rural as well as City School. Let the children know the great music of the Orchestral instruments, and the great musicians as they do their multiplication tables and no more will the Hun sneer at us for the lack of "Kultur". No more will we blush that an American audience anywhere does not understand a Tchaikovski Symphony or a Grieg tone poem or an Italian Opera or a French Suite.

Heaven speed the day when our own American composers will write of our own legends and history and rich development in a medium that reflects real American life as it is to enlighten all appreciative and loyal Americans.

It cannot be in the stilted style of the old classicists nor yet the trifling trash that sometimes passes for American music. It must be a new song, stately but strong, virile, fresh, pulsing with life and motion, and yet far removed from the syncopated clap-trap that appeals only to the heels. It must ring true to American ideals, not a weak imitation of old world achievements. There must be in it the towering grandeur of our mountains, the sunny complaisance of our plains, the rushing torrents of our rivers, and the calm beauty of our mirrored lakes, the glittering whiteness of our northern snows, and the langorous sweetness of our sunny south, the sterling honesty of our pioneers, and the breadth of vision of our modern masters of Industry, the dainty grace of our colonial grandmothers, the piquant charm of our modern Priscillas, and the beautiful poise and dignity of our emancipated self-reliant womanhood.

This horrible holocaust of civilization marks an epoch in American Music. Now, at last we are driven to drop the yoke of foreign domination and assert our Americanism unashamed.

It will come, indeed, it is already heard, this splendid new note of Nationalism and when it comes it must receive its baptism in the hearts of the common people, the whole people who have been prepared to receive the evangel through thorough courses of music in the American Public Schools.

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MUSIC IN THE GRADES

(EDITOR'S NOTE: The report of the round table conference at Evansville devoted to problems of music in the grades was received too late for printing in the volume of Proceedings. A portion of the report was printed in our September *Journal*. A final section appears below.—P. W. D.)

4. THE ELEMENTARY ORCHESTRA

JOHN G. KOCH, Norwood, Ohio.

The supervisor whose horizon does not extend beyond the confines of the class room is destined to fail in the "Big Drive." His work and subject have a social aspect which cannot be ignored, and the demand upon his time and resources from the home, church and community become more and more insistent. He is wise who recognizes these demands and who cheerfully responds to them.

It is my purpose to devote only a few minutes to the consideration of one of the many opportunities for service which present themselves to the supervisor. The orchestra in the elementary grades has not a high sounding name, and most musicians may consider it beneath their thought and effort, but it is my firm conviction that no more fertile field for constructive work may be found. In the first place we must not overlook the fact that children of the elementary grade age are most impressionable. Many a child at this period of his development may be persuaded to undertake the study of some musical instrument, but if approached during his high school career he may have grown indifferent if not averse to the idea. Secondly, there are many children in whom the study and the singing of school music make no appeal, but who may be profoundly interested in music if they can be induced to take up some instrument. I have known of many such cases.

Another argument in favor of the elementary orchestra lies in the fact that it is one of the most valuable assets which a school may possess. Think of the many social functions and patriotic or other gatherings of the various school organizations which the orchestra is certain to invigorate and to stimulate.

Lastly, we must not forget that the elementary orchestra is the training school for the high school orchestra. The high school orchestra which cannot make systematic draughts upon the elementary orchestra to replenish its losses is doomed to constant fluctuations between success and failure.

Although it may seem forbidding and hopeless there is nothing which is more capable of being organized and developed than the elementary orchestra. Without going into a lengthy discussion of the subject let me offer just a few suggestions which are the result of experiment. The supervisor who undertakes the work must have a genuine desire to see it through, not to mention an almost angelic patience and forbearance. He must consent to the most exasperating agonies of brain and ear from the very start, but he may find comfort in the thought that his torture will lessen in degree as his ambitious string scrapers and wind disturbers improve, and that his tribulations will be more than counterbalanced by the pleasure which he will derive from seeing his organization absorb the niceties of orchestral routine. These young players will show a remarkable degree of interest and enthusiasm, provided their leader is interested and enthusiastic.

The question is often asked by prospective leaders of juvenile orchestras: "What instruments would you admit?" I would say "Take anything that presents itself." I was almost about to include the mouth-harp. My only objection to that modest instrument is that its mechanically preconstructed harmonies prevent their conformity with the harmonies of the ensemble. There will, of course, be a preponderance of strings. Take them all in and train them as a separate choir before attempting any regular ensemble work. If there are any mandolins, guitars and kindred instruments of sufficient number, organize

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them into separate body, giving them the dignified title of "Mandolin" or "Ukelele" Orchestra, which ever of these instruments predominate. If you are one of those supersensitive creatures who believe in keeping the hands exquisitely manicured you will probably balk on the brasses. Please remember that to the pure all things are pure. If you love your work and your children, and if you have your eyes on the ultimate for which you should strive, even the dusky wheeze of the saxophone will sound like an angel's serenade in embryo.

It will be well to give each individual member of the orchestra some attention, so that an approximation to correct intonation and a fair knowledge of time values may have been gained before any ensemble work be attempted. This personal supervision will also give the leader an idea as to the fitness of each performer to play first or second in his particular choir.

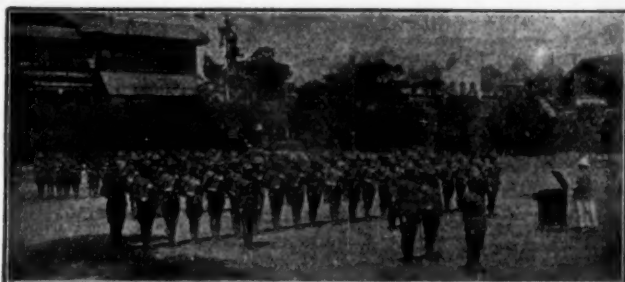
I have the utmost sympathy for the leader who calls together his exuberant, over-excited, rampant orchestra for the first time. If ever the children played out of tune and regardless of all time this is the occasion predestined. And this is where the supervisor must show his good nature and tact. Accept the first attempt as a hearty joke, then roll up your sleeves and restore order. This short paper will not permit a detailed and extensive presentation of the process from here on, but it should suffice to say that any supervisor who understands and successfully prosecutes the work of conducting in four-part singing should be able to conduct an elementary orchestra. It goes without saying that he must have an absolutely infallible ear for both tone and rhythm. Any teacher who does not possess a keen discrimination of pitch and time for either vocal or instrumental music is in the wrong vocation.

I believe the practice of continually counting aloud in which so many untrained conductors indulge is injurious rather than helpful. This should be discontinued after the first few rehearsals except where an especially difficult passage requires it. The children should be trained to depend upon the stroke of the baton from the very beginning. The movements of the baton should be in straight, vigorous, well-defined strokes rather than in uncertain, wave-like undulations. When the children have fully mastered a piece the conductor may indulge in the use of curves, double curves and beauty curves to his heart's delight, although even then I question its wisdom.

It is not absolutely essential that a conductor be able to play any instrument of the orchestra, although a familiarity with one or more will greatly aid him in his work. But he must absolutely know how to tune a violin, for beginners on the violin—and most of his children are beginners—are utterly unable to tune their instruments or to keep them in tune. He must also know how to change a cornet from A to B and the reverse. This is easy of accomplishment. He should also learn why the cornets and clarinets are called transposing instruments, for he will frequently find it necessary to think in a different key for these instruments, since the performers on these instruments play in keys which are not the same as those of the piano and violins, although they play in the same pitch.

The most valuable assistant of the director is the pianist. This performer must be carefully trained to play in perfect time, to support the entire orchestra, and yet not to overpower the other instruments. There must be a close sympathy between the left hand of the piano and the drums, for they largely dominate the measure. The drummer has no problems of pitch to worry over, but he has his full share of troubles when it comes to keeping time. He must be carefully trained to observe all rests, for his performance consists of disconnected taps which may appear in any part of the measure. Most beginners tap just a fraction of a second after the time prescribed. This gives the music a ragged and halting effect which must be corrected as early as possible. The drummer is the orchestra's time-piece.

As the music increases in difficulty some of the violinists will naturally drift to second place. This is sometimes called the after-beat part. Children playing it should be cautioned to play notes which are so written after the beat



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and not with the beat. This part is also frequently written in double stops, that is in two parts. Few beginners can play double stops in tune. It is well to let some of the players take the upper notes, while others take the lower. This will give the same harmony with purer intonation.

When many voices or many instruments unite in harmonic expression the effect thus produced creates a certain tone structure which is as definite in its proportions—though more diffused in outline—as is a building of stone. When a certain portion of the chorus or orchestra unduly asserts itself these proportions are disturbed and disarranged, thereby causing an unpleasant aural sensation, just as a poorly proportioned house would cause an unpleasant ocular sensation. This is one of the things against which a conductor must guard. In other words he must preserve a correct balance. Possibly the most persistent and violent disturbers of the peace of your harmonic structure are the brasses. They like nothing better than to blow their heads off in a pianissimo passage. They feel that at such a time they can best be heard.

One could easily write a book of instructions and not exhaust the subject, but I promised to make this a short paper. Let me add this final word. Select music which is simple enough to perform and yet increasing in difficulty to keep the players spurred. Let it also be appealing in rhythm and melody. Always keep up a high degree of enthusiasm. Give the children occasional opportunities to play in public. Remember their parents and friends will consider their modest efforts sweeter than that of heaven's finest symphony orchestra. Above all things keep on the best of terms with your boys and girls. They must, of course, recognize your authority over them, but they should also feel that you are their friend. If you will follow these for instructions take my assurance that you will find a pleasure that few things can equal.

WAR SONGS IN THE SCHOOLS

(EDITOR'S NOTE: The phenomenal success of Camp singing has lead many of our supervisors to introduce some of the camp songs into the school room. Lest it be that that this means using only the latest popular songs, the following quotations from a bulletin issued by the Commission on Training Camp Activities (the organization which has directed singing in the camps and in the short-lived Student Army Training Corps units in the Universities and Colleges) are printed for their illuminating suggestions on this point.—P. W. D.)

WAR DEPARTMENT.

SINGING IN THE S. A. T. C.

Bulletin No. 2. November 10, 1918.

From: The Commission on Training Camp Activities:
Department of Camp Music.

To: Instructors in Mass Singing in Units of the S. A. T. C.

Subject: Details concerning Mass Singing.

Mass Singing the Most Important Musical Activity in S. A. T. C.

Many types of musical activities are possible with the S. A. T. C. units and we shall in a later bulletin describe some of the plans already under way in various institutions. These include glee clubs, and other special vocal groups (all of which are frequently given the military title of "singing squads"), bands, orchestras, and other instrumental groups, and the use of these and other features in musical entertainments. This Bulletin, however, will continue the presentation of the subject of Mass Singing begun in our issue of a month ago, and will enter into concrete details regarding methods and material. Mass Singing is our most important musical activity because it alone involves participation by all students. It is to be considered primarily not from the musical point of view, which emphasizes a beautiful art product, but from the military

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- 25—Minuet from "Don Juan".....W. A. Mozart
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- 30—Cadets' Drill March.....Louis A. Drumheller
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- 33—Flower Song.....Gustave Lange
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- 37—Bugle Boy March.....H. Engelmann
- 38—Sextette, from "Lucia".....Donizetti
- 39—Jolly Captain—March.....H. Engelmann
- 40—Echoes from Naples (Eco di Napoli).....Emil Ascher

Medley Overture, introducing: Margarita, Farewell to Naples (Addio a Napoli), Marie, Marie, O Sole Mio, A Frangosa, Santa Lucia, Funiculi, Funicula.

- 41—Grand Opera Selection.....Emil Ascher
- Introducing: Lucia di Lammermoor, Bohemian Girl, Poet and Peasant, Lohengrin, Barcarolle from Tales of Hoffman, Faust March.

- 42—Dear Old Ireland (Medley Overture).....Emil Ascher
- Introducing: Rustic, Come Back to Erin, Wearing of the Green, Barndoor, Believe Me if All Those Endearing Young Charms, Miss McLeod's Reel, The Last Rose of Summer, Garry Owen, Minstrel Boy.

- 43—Return of the Volunteers (March).....H. Engelmann

ADVANCED No. 2

- 44—Our Students' March.....Emil Ascher
- 45—Humoreske.....Anton Dvorak
- 46—Junior March.....Emil Ascher
- 47—Barcarolle, from Tales of Hoffman, Offenbach

- 48—Metropolitan Life March.....Emil Ascher
- 49—Anvil Chorus, from Il Trovatore.....G. Verdi
- 50—Skipper March.....Al Morton
- 51—Pilgrim Chorus, from Tannhauser, Richard Wagner

- 52—Cleopatra Gavotte.....Emil Ascher
- 53—Sweet Melody Waltz.....Emil Ascher
- 54—Largo.....Handel

- 55—Traumerl.....Schumann
- 56—War March of the Priests, from Athalia.....F. Mendelssohn
- 57—Light Cavalry Overture.....F. von Suppe

or general educational point of view which emphasizes the disciplinary, character-forming, effect upon the men. Mass singing in the S. A. T. C. therefore attains its aims in proportion to its reaching and influencing the entire student body. (In amplification of this guiding idea, consult Bulletin No. 1.)

Shall We Use Just What Is Used in Army Camps?

If we are to duplicate in the S. A. T. C. the singing activities of the regular army camps, our procedure would be fairly evident because they are now well determined. But our students present several points of difference which cannot be disregarded. (1) They are more uniformly educated:—the regular army includes the highly educated and the illiterate; the S. A. T. C. are all high school (collegiate section) or at least grade school graduates (vocational section). (2) They are with us for a specified length of time; the army men may be with a song leader only a few weeks before being transferred; the S. A. T. C. remain for periods of two or three months and multiples thereof. (3) They are, both because of previous training and because they are usually, voluntarily, in the S. A. T. C., seeking greater education, seeking to become leaders through their education; the army men are, whether enlisted or drafted, primarily interested in the fighting aspect of the war; many if not most of the S. A. T. C. men will find their work in the reconstruction activities.

From these three types of differences we may expect (1) a more uniform and higher understanding and appreciation; (2) an ability to master and enjoy music which demands more sustained interest and attention; (3) a willingness to consider a more serious and permanent type of music.

What Can We Carry Over from Camp Singing?

Before we attempt to make concrete application of these differences let us see what similarities there are. One of the joys that the Commission Song Leaders have found in the Camp work has been the genuineness and reality of it. No artificial restraints or conventionalities have kept the soldiers from expressing in unmistakable terms just what their likes and dislikes are. From this we must learn that, whoever the singers, the material to be effective must appeal to them. However, rigorous discipline may be—and a singing period must be an orderly, controlled period—successful singing depends not on external discipline but upon intrinsic interest. This does not mean that all our music must be of the catchy variety which makes its appeal at first hearing, although we certainly need some of this kind. We shall not fail to remember that some music, which eventually will grip the men more deeply than any popular song, makes its way to the affections only through time and repeated singing. But we may well gain from the experiences of camp singing the idea that the great mass of our young men are reached by the “peppy”, snappy, catchy and sentimental songs of the Broadway Musical comedy type. They are the up-to-date temporary expression of the American people and as such have a value in our S. A. T. C. work. They are, however, the beginning material, not the end toward which we shall move.

What Shall We Use Besides Popular Songs?

Let us not suppose that the Camp Song Leaders have intended to stop with popular songs. An examination of the Commission Song Books (copies of which will soon be in your hands) will disclose the ideals which the Commission cherishes for singing in army camps. While popular songs occupy a large place—(between 25 per cent and 33½ per cent)—there are many standard patriotic songs of our own country, (16½ per cent), standard folk and national songs (25 per cent), hymns (16½ per cent) and other miscellaneous songs (10 per cent). Here are sounded with worthy music, sincere expressions of the great fundamental emotions—love of country, flag, honor, freedom, home, and dear ones. With plenty of fun and frivolity there are notes of faith, courage, hope, and religion. Play and work are alike honored.



The Best Low Priced Book for Assembly and Community Singing

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Battle Cry of Freedom
Battle Hymn of the Republic
Bees, The
Bell Doth Toll, The
Blest Be the Tie
Blue Bells of Scotland
Blue-Eyed Mary
Bull Dog, The

Can A Little Child Like Me
Catch the Sunshines
Cheer, Boys, Cheer
Christmas Carol—*Score*
Christmas Carol—*Neel*
Christmas Song—*Adam*
Christmas Song—*Hunter*
Christmas Time is Come Again

College Days
Columbia, The Gem of the Ocean
Come, Thou Almighty King
Come With Thy Lute
Comin' Thru the Rye
Commencement Hymn
Cousin Jedediah
Cuckoo, The

Darling Nelly Gray
Dearest Spot, The
Dip, Boys, Dip the Oar
Dixie Land
Donkey, The (Round)

Evening Bell, The
Fair Harvard
Farmer, The
Flag of the Free
Flow Gently Sweet Afton
Follow Me, Full of Glee

Glad Christmas Bells
Go to Sleep, Lena Darling

God Be With You Till We Meet Again
God Bless Our Native Land
Gone Are The Days
Good Morning to You
Good Night, Ladies
Graduation Song

Hail, Columbia
Hail to the Chief
Hallelujah Chorus
Hand Exercise Song
Happy Greeting to All
Hark, the Herald Angels Sing
Harrow Marches Onward
Heart Bowed Down
Ho, Ho, Vacation Days are Here

Holy, Holy, Holy
Home, Sweet Home
Hop, Hop, Hop
How Can I Leave Thee
I Cannot Sing the Old Songs
If You Have a Pleasant Thought
Illinois
Imitation Song
In the Glimmering
I Think, When I Read That Sweet Story

Jesus, Lover of My Soul
Jesus Loves Me
Jingle Bells
John Brown's Body
Jolly Old St. Nicholas
Jusanta
Just Before the Battle, Mother

Kathleen Mavourneen
Keller's American Hymn
Kind Words Can Never Die

Large
Last Night The Nightingale Woke Me
Last Rose of Summer
Lead, Kindly Light
Lead Us, Heavenly Father, Lead Us

Lilly Dale
Little Boy Blue
Little Drops of Water
Loch Lomond
Long, Long Ago
Lord, Dismiss Us With Thy Blessing
Loreley, The
Love's Old Sweet Song
Loving Kindness

Marching Through Georgia
March of the Men of Harlech
Marseillaise Hymn
Mary Had A Little Lamb
Massa's in the Cold Ground
Merrily, Merrily (Round)
Michigan, My Michigan
Miller of the Dee
Minstrel Boy, The
Motion Song—Our Flag
Musical Alphabet
My Bonnie
My Maryland
My Old Kentucky Home
My Own Native Land

Now, Thank We All, Our God
Now the Day is Over

O, Come, Come Away
Oh, Broad Land
Oh, Wert Thou in the Cauld Blast
Old Black Joe
Old Folks At Home
Old Oaken Bucket, The
Old Santa Claus
Onward, Christian Soldiers

Peace on Earth
Praise for Peace

Quilting Party, The

Rainy Day, The
Raise Your Hands
Revolutionary Tea
Robin Adair
Robin Red Breast
Robinson Crusoe

Rocked in the Cradle of the Deep

Safely Through Another Week
Sailing
Scenes That Are Brightest
Scotland's Burning (Round)

Singing in the Rain
Snow Bird, The
Softly Now the Light of Day
Soldier's Farewell
Song of a Thousand Years
Song of Peace
Sound the Loud Timbrel
Speed Away
Spring, The (Round)
Stars and Stripes
Stars of the Summer Night
Star Spangled Banner
Sweet and Low
Sword of Bunker Hill

Tare's Harp
There's Music in the Air
Those Evening Bells
To and Fro
To the Friends We Love
Tramp, Tramp, Tramp
Try, Try Again
Twinkle Little Star

Uncle Ned

Vacant Chair, The

Wake, And Tune Your Youthful Voices
Watch on the Rhine
Wearing of the Green
We're All Noddin'
We're Testing Tonight
When the Swallows Home-ward Fly
When You and I Were Young, Maggie

While Shepherds Watched Their Flocks
Whip-poor-will Song
Work, for the Night is Coming
Woodman Spare That Tree

Yankee Doodle
Years of Peace

HALL & MCCREARY (430-432 South Wabash Ave.) CHICAGO, ILL.

Mention the Journal when you write our Advertisers.

Can the S. A. T. C. Singing Mark an Advance?

This song book sets a good standard. Can we do anything better? Possibly not. (1) We can, however, keep closer to the scheme indicated in the book than many of the Commission Song Leaders have been able or have thought it desirable to do on account of the class of men and the short period. The usual song sheet, such as that sent out for temporary use in the S. A. T. C., contains a larger proportion of popular songs than is needed in our work. (2) Then we can do more with complete songs—verses and choruses—than the usual song sheet with its “chorus only” idea suggests. Frequently, it is true, about all that is worthy in a song is found in the chorus, but there are more exceptions than usage suggests. The verse parts of “Home Fires,” “Long Trail,” “Joan of Arc,” “Last Long Mile,” “Long Boy” and “When the Great Red Dawn” are quite as valuable as their choruses. (3) We can stress folk songs and the more melodious simple art songs. It needs only a trial to demonstrate that college students care for “Old Black Joe,” “Out on the Deep,” “Annie Laurie,” “Swing Low Sweet Chariot,” the “Netherland Prayer of Thanksgiving,” “Volga Boat Song,” “Funiculi-Funicula,” and the like. (4) Something more may well be done in capitalizing the natural love of harmony, of part-singing, of “barber-shop chords”. “Sweet Adeline” has been worked on in the camps with great delight until great groups of men sing it with fine effects in three and four parts. Many of the old college songs, folk songs, and especially many of the negro spirituals with their combination of religious fervor and humor such as “Shout all over God’s Heaven” are susceptible of the same treatment. Singing of this type requires a sustained effort and a uniformity of seating arrangements and attendance that are very helpful in all the other singing. (5) Finally we may expect to work out adaptations or simple, largely unison, versions of the great solos and choruses. After they have learned them, and to a larger extent during the learning, provided it is intermingled with lighter material, students will enjoy such stirring numbers as “The Soldiers’ Chorus” from Gounod’s “Faust,” “Land of Hope and Glory,” arranged from Elgar’s “Pomp and Circumstance March” No. 1, Bullard’s “Sword of Ferrara,” and “Stein Song,” Pinsuti’s “Bedouin Love Song,” Donnizetti’s “O Italia Beloved,” Sullivan’s “Lost Chord” and Beethoven’s “The Heavens Resound.”

Many Opportunities for Experimenting.

All of the above suggestions are for the purpose of stimulating thought rather than laying down definite lines of programs. The leader in each unit must study his individual group and plan his work to meet its needs. In general the song book and such additional work as that outlined should be kept in view in order that there be some common stock of material which may be sung when men from different units come together here or abroad. But the local leader must decide what and how many of each type of material he will present. One rule may, however safely be given. He must keep the interest, yes, the enthusiasm of his group. He may be anxious to use only the finest type of music but if his singers (or “shouters”) are not yet ready for it, he must bide his time. Let him give as high type of material as he can “get across” at all times, but let him see always that it “gets across”. Until the best appeals, the next best must be given—and so on until connection with the men is established.

FOR USE IN YOUR LOCAL PAPER

(EDITOR’S NOTE.—During last year’s issues we advocated your trying to get your local papers to publish from time to time interesting notices and articles about music. Here are a number of such articles which are used by Canadian papers thru the assistance of their Bureau for the Advancement of Music. You are welcome to the use of them.—P. W. D.)

JERRY’S REMARK

I have never seen a girl brought to the police station who had the proper home influences. Girls who are at home with their music and boys who sing in the parish choir don’t land in the hands of the police.” That is the testimony of the head of a city



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police force, a man of mature years. The statement was made after hearing this incident related by a well-known merchant; "One evening, Jerry, a policeman whom I knew and who was fond of music was passing our house on his way home. Everybody liked Jerry. He was one of those great big hearted men, and passionately fond of his children. I hailed him and said 'come on in a minute Jerry, and hear a couple of piano and violin duets the girls are practicing for next week's concert.'"

"He listened to the violin and piano music intently and enjoyed it thoroughly. He said good night to my daughters rather quietly I thought, and went out. At the door he said to me—and he was evidently thinking of his own daughters too as he spoke—'Mr. Blank, there are two pictures before me; one of your fine daughters at home with their piano and violin, a credit to themselves and a joy to you. The other is of two girls about the same age locked up down at the station held on charges of vagrancy.'"

"I bade Jerry good evening with a lump in my throat. That quiet remark of his made me think as I had never done before of the music in my home."

WHEN THE VIOLIN CHAFES THE NECK THE VIOLINIST AT FAULT

Violin Properly Held and a Proper Chin Rest the Remedy.

Thousands of violin players are troubled with the violin chafing the neck.

The trouble is not with the chin rests, but with the player. If the violin is held properly, and is kept stationary while playing, there will never be the slightest difficulty from chafing, and sores on the neck, but if the player grips the neck tightly and saws the violin up and down and to and fro all the time he is playing, and jams the violin tightly towards him as he shifts upwards, the constant friction and rubbing of the softest chin rest in the world is bound to produce these sores.

The violin must be held lightly between the thumb and the base of the fore-finger, and must not be pressed against the neck, nor allowed to sway up and down or to and fro. The only pressure involved in holding the violin is that of the jaw on the chin rest, and this should be very moderate. The softest substance in the world will chafe the skin if it is rubbed violently over it long enough, unless possibly it were dipped in oil every few minutes. It is to a quiet holding of the violin, without pressing it tightly against the neck, that the player must look for a remedy, and not to various kinds of chin rests. Of course a chin rest should be used which is comfortable and is adapted to the players jaw, length of neck and general build of the chest, and after this is secured, a perfectly stationary position will do the rest.

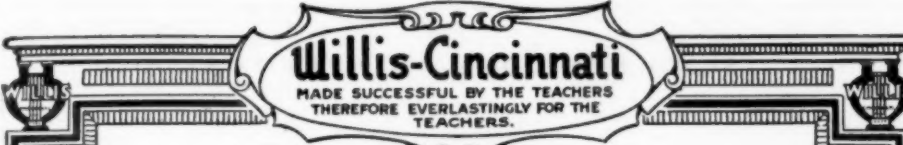
THAT FIRST ITEM ON THE PROGRAMME

If the bald truth is spoken it must be admitted that in the minds of many concert-goers, the piano solo is still a necessary evil, a sort of convenient fill-in. "If this distorted idea is to be corrected" said a gentleman, recently, "why should so many mixed programmes start with a piano solo? To do so always seems to me to rather admit that although the piano number adds to the variety of the concert, it is not as generally enjoyed as singing, violin, music, reading and other classes, so it is chosen to lead off with, partly to get it out of the way and partly to give all late comers a chance to arrive before the programme proper begins."

Whether or not this view is accepted, an interesting point is raised. Would the piano solo be given more prestige if it were to be placed nearer the centre of the programme or at least in between other enjoyable numbers? One is inclined to believe were that done, the influence of concert piano work would be greater. Among the masses the piano recital does not prove the same attraction as a vocal or violin recital and any alteration of custom, especially so trivial a one as giving the piano solo some other place than number one, that would increase the interest in piano music is well worth giving a trial.

Another method of accomplishing this is giving more prominence to the piano duet. The London Times once made this statement: "It is a curious fact that in spite of the countless public utterances of instrumental music, there should still be one department which, both in England and elsewhere, is to all intents and purposes entirely unknown. The pianoforte duet is the Cinderella of musical literature; we tolerate, and indeed commend, humbly useful ministrations in the home circle, but never, or virtually never, permit public appearances except at the village entertainment or the school prize-giving."

The duet is acceptable to all concert goers and in the best interests of furthering a love for piano music it should receive more attention. Apart from the numerous dashing medium-grade compositions for two pianists, the large number of works left us by the great masters should dispose of any notion that the piano duet is only to be looked upon as a means of technical improvement.



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