MUSIC FOR EVERYBODY

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AND
ROBERT LAWRENCE

To Miss Appleton

With sincere appreciation

Robt. Laurence

Music for Everybody

Organization and Leadership of Community Music Activities

By

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CONTENTS

LIST OF ILLUSTRATIONS

EDITOR'S INTRODUCTION

ONE fundamental and very apparent weakness of present-day American life is found in the attitudes which individuals and social groups bear toward each other. A feeling of distrust, of discontent, and in some cases of fear, has laid hold of wide areas of our population. In many localities hatred between social or economic groups has become rampant. An attitude of good will toward the persons outside of a particular organization or fraternity is scarcely thought of, say nothing of being cherished, by multitudes of citizens in a nation that is nominally Christian and democratic in its ideals. Whether or not the causes of this widespread ill will can be discerned, the fact cannot be ignored. Attitudes that should characterize, broadly, the relations between fellow citizens in a democracy are strikingly absent.

The situation has given rise to serious concern on the part of all intelligent Americans. On every hand the questions are being asked: How can these conditions be changed? Is the remedy economic? Is it political? Is it educational? Is it religious? What remedies give promise of even a partial cure? How can the nation be induced once more to assume wholesome attitudes and to give itself wholeheartedly to those types of work upon which national prosperity depends?

While other and very wise men have been making elaborate and technical studies of the situation, the writers of this volume, in the light of their truly remarkable war experiences, have proposed a practical solution. They are experts in diagnosing conditions of low morale. They are intelligently familiar with the common enemies of morale whether in the army, the factory, the great apartment house, or any other center of common interest. Under a great variety of conditions they have been successful in creating a friendly spirit where suspicion reigned. They have substituted contentment for discontent.

Music is known to be a most direct and powerful means of approach to the effective states of consciousness. It was David with his harp who charmed away the evil spirit that had conquered King Saul. But music, heretofore, has been appreciated largely because of its individualistic, professional, or narrowly social appeal. The members of a club, a church, or a school have often learned how to sing together and through their singing have acquired mutual good will. But farther than this it has not gone. The democratic and widely popular use of music has been almost lost sight of.

The distinct contribution of this little manual is that it sets forth the technique whereby music is brought to all the people. It shows what leaders can do, through music, to break down many of the prejudices, much of the ill will that exists in our communities. In every chapter there is reflected the passion to use music, especially group singing, for socially redemptive purposes. The authors can rightfully be classed with religious

prophets or reformers as far as their motives are concerned. Group singing is used as a socially uplifting instrument. It supplies a pleasurable common interest and a mode of joyous cooperation. It also provides change and relaxation from the intensity and strain of modern conditions. It helps folks to realize their best moods at times when they are all together.

The time has come when America must look to her musicians for a distinctly patriotic service which they can render. They are the ones who can do much to restore the olden time morale of our people. But they need to realize that this new vision of service involves a particular technique. The human elements are paramount. It is more important that people sing from the heart than that they achieve precision in tempo and expression. It is one thing to become absorbingly interested in one's own performance, but quite a different matter to get people who lack musical training to really enjoy their own singing.

The authors have produced a unique and highly serviceable manual for song leaders. They have shown distinguished ability in sensing the common human elements in music. They have mastered the art of adapting music to the needs and capacities of every day folks. They have shown how to disarm prejudice and to stimulate morally wholesome forms of expression. In becoming popular, music, in their hands, does not become vulgar. It is said of them, as of the Great Master, the common people hear them gladly.

Those who are interested in mastering the art of awakening the latent music of a community and of

directing it toward socially uplifting goals will discover through a careful study of the following pages, an unusually attractive field of service and a technique that is both simple and practicable.

NORMAN E. RICHARDSON.

PREFACE

In a fascinating book, The Friendly Road, David Grayson makes the following observation: "I think men perish sometimes from sheer untalked talk. For lack of a creative listener they gradually fill up with unexpressed emotion. Presently this emotion begins to ferment and finally—bang! They blow up, burst, disappear into thin air." How true this observation may be with regard to the human need of talking I am not sure, but I can speak with feeling and from considerable experience about the dangers, both to the individual and to society, which arise from unsung song. Perhaps men do not blow up for lack of singing, but they do something equally dreadful—they dry up! When the singing spirit disappears souls wither, men become addicted to grouch, growl, and grievance, cynicism and bitterness displace good will, and civilization is headed full speed toward disaster.

That mysterious combination of rhythm, melody, and harmony which we call music is not merely a pleasant diversion for the elite; it is a fundamental human need. Shakespeare gave us a hint a long time ago about what was liable to happen to the unfortunate fellow "who hath not music in his soul," and wise men through all the centuries have recognized its vital value to mankind as the natural channel of expression alike for joy and sorrow. Music is useful for recreation as well as for

inspiration, its appeal is universal: nothing creates so quickly an atmosphere of good fellowship and neighborliness. On wings of sound spirits soar above the things of ordinary living into the realm of the invisible where disappointments and anger are left behind and life becomes radiant again.

There was a period in American history which our grandparents can easily recall, when community singing was an important factor in national life. The singing school was as much a social as an educational institution and practically everybody took an active and personal part in music making. Two influences were chiefly responsible for having destroyed this era of democratic, folk music. One of them was the growth of modern industrialism.

Before the days of big machinery men sang at their work. The turn of the mill wheel throbbed out the rhythm of the miller's song; the gondolier sang as he plied his oar; the spinner sang at his loom; ships' crews hoisted anchor to the lilt of the chantey, and the shepherd charmed away the hours making music on his pipes. Melody was the companion and inspiration of the worker at his task.

But how out of place it seems to-day amid the crash and roar of modern industrial life! The miller who essays to sing at his work in the dust and rush of a modern grain elevator would be in danger of losing both his voice and his job; the stokers and deck-hands aboard a trans-Atlantic liner are seldom able to indulge their fancy for barcaroles; a spinning song is unthinkable in the din of a cotton factory, and the shepherd's pastoral

somehow doesn't fit into the atmosphere of a stockyard. In a large sense industrial humanity has ceased to be composed of individuals and is made up simply of units. Workers are silent at their work and composers of music have had to seek their themes and their inspiration from more distant and abstract sources. Folk music has for the most part given away to the commercialized output of Broadway music shops where silly sentimentals and noisy jazz are ground out with the rapidity of piece work in a Ford factory.

Mechanical inventions have turned most forms of manual work from an art into a discipline. The craftsman who takes pride in his product and finds joy in the exercise of his skill is rapidly disappearing. As a result a large part of the world's work has ceased to be a creative effort and has become a soulless drudgery. The building of huge factories and industrial plants has forced millions of workers and their families to live herded closely together in densely crowded areas. So the period just closing has been quite naturally one in which business and industry have been emphasized at the expense of human values.

Another destructive force came in the form of an invasion and domination of American music by foreign artists. A great influx of European virtuosi, long-haired prodigies of the keyboard and violin, together with extensively advertised grand opera stars boasting formidable names, began to monopolize the attention of the public! They occupied the stage and drove the natives into the audience, where they have been content to remain ever since. This influence gained such a

hypnotic effect upon America that for years past it has been necessary for an American to go abroad and change his name before he could hope to appear in his own country with success.

The audience habit soon became chronic with the general public and is to-day one of the most serious of modern social diseases. It has attacked several important interests other than music. To-day the majority of the American public zealously read the press, sit through many learned lectures, attend concert after concert, but take no active part in anything. The result is a dangerous one for a democracy, for it means that the average personal opinion is borrowed rather than created. The old time genius for debate has largely atrophied and vocal cords are grown flabby.

It is a fine thing to be a good listener, but when in a democracy a large portion of the adult population become chronic listeners, taking no part in politics, music, and sport, except by proxy, it becomes nothing less than a national calamity. This tendency had already gone so far in our country that at the outbreak of the world war these three great democratic activities of politics, music, and sport were largely in the hands of professionals and specialists, the remainder of the public being content to sit in the grandstand cheering or criticizing.

When the war finally broke upon us and the emergency demanded that everybody get into the game in some way or other, many startling facts were brought to light.

The political situation I do not venture to discuss.

The result of the audience habit in athletics was

reflected in the report of the examining physicians for army recruits. Out of every three young men examined for the army and navy, one was disqualified because of physical unfitness. Of those who were accepted for service, the physical directors in the camps found that about seventy per cent could not play even the simplest games.

With regard to music the facts were even more astounding. *Adult America had simply forgotten how to sing!* The six hundred million dollars per year that was being boasted about as the annual national expenditure for music and musical instruments in America, and which according to the arguments of zealous patriots entitled our country to the claim of being the most musical in the world, could, as a matter of fact, have been largely listed under the two heads of entertainment and drawing-room furniture. The creative instinct of our people was for the most part left untouched, self-expression through music was rare, and mass expression through community singing enjoyed but a feeble existence.

But pent-up feeling, tense nerves, throbbing hearts under the pressure of war demanded expression through music; not the music of violin recitals, comic operas, phonographs, or mechanical pianos, but that which rises in the soul of each individual and finds expression in song. There was not one man or woman in twenty who could claim the distinction of knowing the words or melody of any half dozen of the most familiar songs. Audiences of representative citizens respectfully murmured through a verse or two of our national anthem when public occasion demanded, but it was usually a

pitiful attempt at mass singing and the average American was hopelessly at sea if he did not have a song sheet in his hand and a band to prompt him with the melody. This was true of the upper stratum of society. That vastly more numerous population of industrial and rural workers the country over was infinitely worse off. Thousands of them were as inarticulate as though they had been born without voice or lungs.

Aided by the splendid spirit of patriotism which swept the country after the declaration of war, and realizing the great need of music to help build morale, wonders were accomplished in incredibly short periods of time. I doubt if there is a parallel in music history to the speed and effectiveness with which the mass singing movement was organized and carried forward. In the army and navy hundreds of thousands of young men learned to sing and to enjoy music for the first time in their lives. A proof of the popularity of this singing program may be found in the fact that in the cantonments of the United States during the second year of the war (1918) there was an attendance of thirty-seven millions at soldier gatherings in Y. M. C. A. huts at which the main attraction, frequently the only one, was mass singing. More than thirty thousand soldier song leaders were trained. Everywhere the army went they sang. The result in fighting spirit has been testified to by military leaders the country over.

The people at home began to sing also. War Camp Community Service, The Commission on Training Camp Activities, and the Y. M. C. A. engaged a number of excellent professional song leaders and many hundred

volunteers undertook similar service independently at various local points. Trained song leaders were sent into the war industries and men and women in factories were taught to sing at noon hours and rest periods. By the time the armistice was signed it might almost be said that no public meeting, banquet or reunion was complete without some part of the program being devoted to mass singing.

But what of the future? The war is over and the great war-time organizations which backed this movement have either demobilized or have turned their attention and their funds into other channels. The war spirit has departed. The human need of expressing one's joys and sorrows through music is not as poignantly felt as during war days, and there is a real danger of losing much of the ground which has been gained, for under normal conditions the civilization of to-day with its emphasis on material things easily can do more to crush the singing spirit out of us than educational and cultural forces can cope with in their efforts to further develop it. Determined forces are in the field to help the movement forward; many well-known musicians have caught the vision of what it may mean to art as well as to democracy if they will only show faith enough in our common humanity to cease bending every effort to please a limited number of the already satiated musical aristocracy and take for themselves a new motto: "Music for Everybody."

The work requires loyal spirit, expert organization, and inspired leadership. It is with the wish to provide tested and practical methods for the organization and

development of community activities in general and community music in particular that the following chapters have been written. They are the products of experience rather than of theory, and their claim to usefulness, therefore, lies in the fact that the methods and plans herein described have been tried out under varying conditions and over a considerable period of time. In the past so much along community lines has been haphazard and experimental that the force of the movement from a national and permanent point of view has been decidedly weakened. Community music activities invariably succeed when well organized and well led; otherwise they almost invariably fail.

MARSHALL BARTHOLOMEW.

New York, May 15, 1920.

CHAPTER I

THE TRAINING OF SONG LEADERS

The Need for Trained Song Leaders

Without doubt the greatest single need of the community music movement throughout the United States to-day is that of trained song leaders. Singers, organists, choir masters, music teachers of all sorts, and individuals from many other walks of life, patriotically and with a splendid show of public spirit have tried a hand at song leading. Some have done very well; many even who never suspected that they possessed talent for directing have developed surprising ability, but many more have been either dismal failures or indifferent successes, under whom community singing has languished, died, and been buried. In these cases the mourners have usually consoled themselves with the thought that "after all, this sort of thing is all right for war times or for special occasions, but not practical for everyday life."

As a matter of fact, the failures are due more often to poor organization and inadequate leadership than to any lack of public spirit. The fact has not been sufficiently driven home that mass singing is a specialized activity and is essentially the work of a specially trained song leader. No amount of knowledge and previous reputation as composer, instrumentalist, singer, or director can guarantee success in this new field. In fact, many of the outstandingly successful community music directors of the day did not start as professionally trained

musicians at all, but were developed during the war and came to the front as a result of their genius for arousing the enthusiasm of a crowd and their innate, although perhaps undeveloped musical talent. On the other hand, not a few professional musicians of established reputation have acknowledged defeat in the field of community work, where that very academic training and refinement of detail which brings them success as artists makes it difficult and often impossible to unbend sufficiently to obtain a heart response from the general, musically untrained public.

The majority of both these types, however, can be successful in the community field and help make the movement permanent if they will take time and have patience to acquire the technique of conducting as adapted to large community gatherings.

The following course has been built up upon principles by which several thousand song leaders have already been trained. One of its advantages is that students of the subject can do practically all the ground work in classes, thereby escaping the self-consciousness which always attends first attempts and results in embarrassing awkwardness. Moreover, all rhythm drills gain in effectiveness when practiced in groups.

The argument occasionally has been advanced that a highly systematized technique of leadership for mass singing has a tendency to suppress personality and hamper the free expression of a leader's individual talent. We can only say in reply that many of the most successful directors in the field to-day were trained by precisely this method. They frankly attribute a large part of

their success to the self-assurance and poise gained by a perfected knowledge of time-beating combined with a free, coordinated use of the body.

It will be found to be of real value for all groups such as choirs, glee clubs, public school choruses, etc., to practice these rhythm drills, for they not only train and develop the rhythmic sense, without which there can be no successful ensemble, but they also improve the ability accurately and intelligently to follow any professional conductor under whom the group may at any time be called upon to perform.

General Principles of Leadership

Two fundamental requirements.—The song leader has two fundamental responsibilities: 1. To keep the singers together and help them to interpret the song properly. 2. To enthuse the singers so that they will be eager to do their best.

The first task is a matter of technical ability, the second is largely one of personality. To fulfill the first requirement, therefore, the conductor should strive to develop a simple, distinct movement of the arms with a *first beat which cannot be mistaken*, using the body gracefully to fulfill the demands of rhythm and expression, but never assuming positions which approach the ridiculous. No group of singers, amateur or professional, can perform to the best advantage if they are in the slightest degree rhythmically confused or if their attention is frequently diverted by unexpected and superfluous movements of the leader.

Personality.—The second requirement, that of person-

ality, involves a subject too profound to discuss at length in these pages. The mysterious power which can influence a group to respond heartily to the leadership of one director, while the same group may fail to respond to another leader of perhaps equally good technical skill, is pretty much a "gift of the gods." It is nevertheless the final element of success and the one by which we all ultimately must be judged.

There are, however, practical points which have much to do with the establishment of a sympathetic contact between director and audience. A few of these we shall briefly mention.

Good humor versus ill humor.—The leader must really enjoy his work. No artificial grin or imitation enthusiasm ever can win a crowd. If the prospect of facing an audience and working them up to an active musical expression cannot bring a spontaneous smile to your lips and a gleam to your eye of sufficient warmth to make its presence felt as far as the last man in the rear row, the spirit of the song leader is not in you and you might as well quit at the outset. Make-believe enthusiasm and mechanically produced grins are the stock in trade of the second-rater, be it in grand opera, in the theater, or on the platform at a community sing. A grin is something we do with our faces; a smile is the outward expression of something we feel inside, something that rises in the heart. When it is a real thing there is nothing more contagious. Sincerity is always appreciated.

The leader who is technically prepared, who knows the program thoroughly, and who loves his work can win any group of people anywhere. The wonderful force of

music combined with really trained leadership and framed in a background of hearty good will, cannot fail.

On the other hand, music with all its charms, even when coupled with excellent practical ability on the part of the leader, is not sufficient to overcome the destructive force of a frequent show of ill humor, insincerity, loss of temper, or bulldozing characteristics. No individual or group of people were ever put into a singing mood by being scolded, shouted at, or harangued. This is the root cause of failure for many talented and forceful leaders who might otherwise have achieved success.

At the same time good humor need never be confused with weakness or fear. Any group may be corrected, called to order, or even disciplined without its being necessary for the leader to assume the tone or manner of a policeman handling a mob..

Fear and its results.—Another cause of many a failure in leadership may be traced to some form or other of fear, most commonly taking the form of stage fright. It has been well said that homesickness, seasickness, and stage-fright are among the most awful diseases known to mankind. It sometimes takes a great deal of confidence and faith to stand before a great crowd of people under perhaps very difficult circumstances and to attempt to break up that general atmosphere of self-consciousness, indifference, timidity, and even rowdyism. When these conditions are present, it takes courage to make them all join in singing.

The unfortunate part of the problem is that the more rowdy or indifferent the crowd may be, the more it is apt to instill fear into the heart of the leader. This in

turn quickly reacts upon the audience, producing confusion worse confounded. For just as the self-assurance and smiling enthusiasm of a director is quickly conveyed to his audience, so an indication of stage fright or even a slight hesitation or show of uncertainty, will prove contagious and create a reciprocal atmosphere of nervousness and reticence.

The two best means of gaining self-assurance are, first of all, to be absolutely sure of one's technique. Your method of time-beating and manner of handling a program must have become so routine that they are accomplished with abandon and without the slightest conscious effort. Equally important is it that one shall know perfectly every song in the program, words and music. The leader must be able to stop a song at any point, repeat a line, begin at any phrase, or meet any emergency that may arise, without hesitation. This can be accomplished only when the music has been intimately studied.

Therefore, if you are in the slightest degree addicted to stage fright, make it a rule never to attempt to lead anything with which you are not thoroughly familiar. Try to bear in mind that singing is something which every human being, black or white, old or young, foreign or native, Jew or Gentile, the world over, naturally enjoys. All you have to do is to turn the magic key which will let out something that is already latent in every heart. Realizing that, you will approach your work in a joyful, confident spirit in which fear can find no place.

The authors of this textbook have been personally

connected with the organization and leadership of singing groups in the army, both at home and abroad; in the navy, afloat and ashore; in camps of war prisoners in Germany, Russia, and Siberia; in jails, reformatories, and penitentiaries; in hospitals, public schools, high schools, colleges, factories, department stores, and railroad yards; on crowded city streets in the roughest districts of New York; in lumber camps of New England and the great North West; at farmers' picnics, at county fairs, and banquets of business and professional men; in the senate chamber, and at moving picture houses. After this wide experience, they confidently assert that the love of singing is universal. Anywhere that any group of any kind of people numbering from ten to ten thousand may be gathered together, one may successfully organize community singing. Perhaps it will take more than one attempt before the ice is broken and the singing spirit aroused, but remember that *it can be done*, and the doing of it is infinitely worth while. No one can be afraid when he is well equipped for his work and convinced of its definite and profound human value.

Physical Requirements

Voice.—The song leader must have a clear speaking voice and a singing voice of sufficient power to sound the key note of a song in a way that can be distinctly heard in a large hall or out of doors. It is not essential to have a solo voice, although that is, of course, of great advantage. On account of the higher carrying power of a man's voice, men have an obvious advantage over women as leaders of community singing, especially out of doors

and in handling large bodies of people. In spite of this advantage, however, there is an increasing number of successful women leaders.

Rhythm.—A song leader must have an alert sense of rhythm. Without this most important of all fundamentals it is useless to attempt to become a music director. The teacher of a song leaders' class can very quickly determine who the rhythmically accurate individuals are by the few simple rhythm exercises described in this book. The pupil who cannot keep in time with the music or who is constantly ahead or behind other members of the class, will soon be discovered, as will also those who, after continued practice and effort, cannot coordinate the rhythmic movements of hands and feet.

Strength.—Good leadership requires men and women of vigorous health. The work demands a large reserve of vitality and zeal, particularly with large groups of people and for outdoor performances.

Those candidates who lack in either of the two fundamental requirements of voice and rhythm, might as well retire at the start. Those who pass these preliminary tests and are able to put forth the vigorous effort necessary for work before the public, almost without exception can become good leaders if they will practice with sufficient diligence to acquire an adequate technical ability.

There remains, of course, a large field of service among small clubs, in schools, Sunday schools, at informal social gatherings, religious meetings, etc., where amateur song leaders will be invaluable, even though they do not possess sufficient voice and are not trained enough to justify work in larger fields.

CHAPTER II

TECHNIQUE OF SONG LEADING

Platform Presence

Body and foot position.—The right foot, in general, should be a good step in advance of the left, the weight on the forward foot (see Figures 1 and 2). The body

Figure 1

Figure 2

"Ready!"

must move forward and backward smoothly, balanced and erect, with chest out and face forward. An attitude of vigor and alertness on the part of the leader has a

decidedly stimulating effect on the audience. (Illustration, page 117.) Stand firmly on both feet and avoid falling into the habit of allowing the left heel to leave the floor every time you incline forward—a habit so common among singers. You should at all times be so well poised that the arms and body may move freely without danger of losing your balance. The knees should be, as a rule, slightly bent, and under no condition rigid or locked. For while an exaggerated body movement is not to be encouraged, one should nevertheless at all times strive to sense the rhythm from the feet up. Obviously a stiff leg and rigid knee must be useless for rhythmic purposes, as much for a music director as it would be for a dancer.

The exercises have been designed, therefore, to give the leader complete freedom of movement and co-ordination of arms, legs, and feet combined with great precision of rhythm and accent.

Balancing exercise.—Take position by which the right foot is pointing straight ahead and the left foot is placed directly at right angles to it close up so that the feet form the letter T. Now take an easy step forward with right foot, place hands on hips; make sure that body and head are pointing forward over the toe of the right foot. Keeping the body erect and well balanced, proceed to bend the right knee slowly, directly over the toe of the right foot, lunging as far forward as possible without losing the balance or allowing the heel of the left foot to leave the floor. Be particular that during this entire exercise the body is not allowed to lean to either side or to bend forward; the whole strain of balance and motion is to be borne by the knee and leg muscles.

Reverse movement: Having lunged as far forward as the bent knee will permit, straighten out the right knee slowly and gradually bend the left knee over the left foot. By thus bending alternately the right and then the left knee the body will be brought forward and back smoothly and evenly without having to change the foot position. This exercise is very valuable for loosening up the knees and establishing a sense of balance. (In this entire drill nothing should bend but the knee.)

How to beat time.—In beating time the stroke should be well away from the shoulder and with a free, full arm motion that can be seen from a distance and easily followed. Short, jerky motions of the forearm with stiff wrists or rigid shoulder motions are awkward to look at, difficult to follow, and fatiguing to the leader.

One should be free and facile in the use of the left as well as of the right arm. Both arms are constantly in use in community and chorus leading; for this reason all the conventional beats that follow will be illustrated in their double form. The student should practice all of these beats with both arms at once, also each arm separately until the general motions of time beating become practically automatic.

Special use of right and left hands.—It should be remembered at all times that although the exercises contained in this book are designed for both hands, the right hand is to be regarded specifically as the time-beating hand, the left hand being used more particularly to indicate marks of expression. This is true in song leading as it is in band and orchestra conducting. The well-trained hand is absolutely vital to the successful song leader.

The first and last beats.—The all-important first beat cannot be too carefully studied. No matter what kind of time the composition may be in, the first beat of every measure is the strong beat, and *the first beat of all kinds of time is* DOWN. No matter what liberties you may take with the rest of the measure, you have conquered more than half the battle if you succeed in developing an accurate, unmistakable first beat.

The last beat of all kinds of time is UP.—As many songs begin on the up-beat, it is important to cultivate a distinct, sweeping upward motion which will make sure of a good start when beginning a song.

Different styles of beat.—The ideal beat and the one easiest to follow is that which begins with a good free stroke terminating in a snap of the wrist and hand as though tapping a school master's bell. This beat is rhythmic and easily followed. In order to have a name by which this style of beat may be recognized we shall call it the "tap beat." In contrast to this type of beat and useful in legato passages the tapping may be omitted in favor of a smoother motion, as though we were stroking something. For the sake of convenience we shall call this the "soft beat."

2/4 *time* (Plate 1).—This is beaten down and up and is identical for both right and left hands. Plate 2 describes more nearly the actual motion of the arms in beating 2/4 time when a big beat is demanded for a large chorus; otherwise the simple down beat is sufficient. The second beat brings the hands well above the head, being careful not to allow them to pass in front of the face. Figure 1 shows the position of the song leader ready to start the

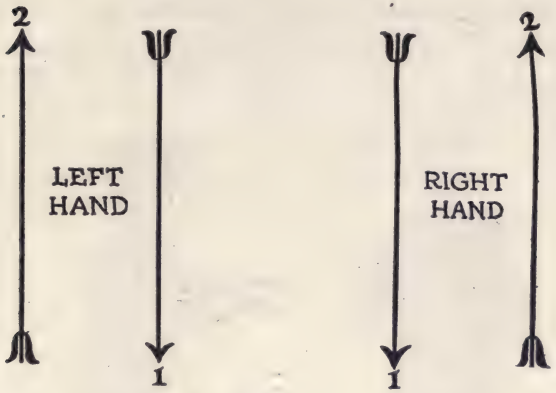

PLATE 1

Fundamental directions of 2/4 time (down and up, same for both hands)

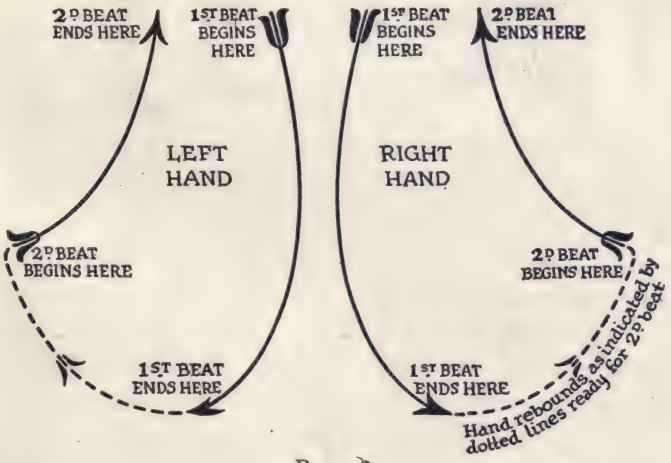

PLATE 2

Actual motion described in beating 2/4 time.

first beat. Figure 2 indicates the same position as seen from the side. Great care must be taken to see that the down beat is actually *down* and not *out*. Figure 3

Figure 3

Figure 4

"ONE"

shows the position of the leader as he concludes the first beat. Figure 4 is the same position, side view.

3/4 *time* (Plate 3).—This should be beaten by both hands as follows: First beat down; second beat out; third beat up, completing a triangle. Plate 4 indicates the actual motions described in beating 3/4 time. Illustration, page 103, shows the position of the second beat. Figure 5 shows the position *after* the second beat as the hands are describing the turn indicated in Plate 4 on their way upward to the third and last beat. In

describing the turn between the second and third beats the palms of the hands are turned upward and remain

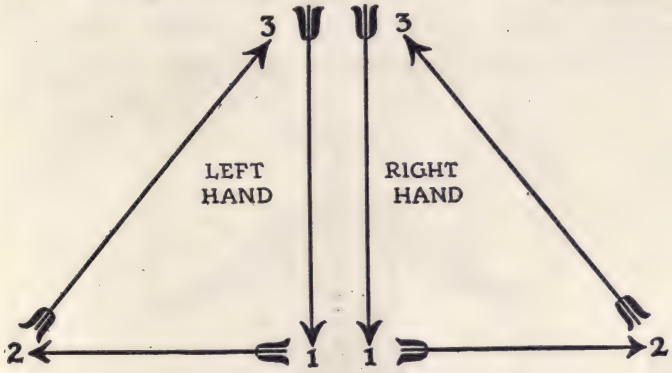

PLATE 3
Fundamental directions of 3/4 time.

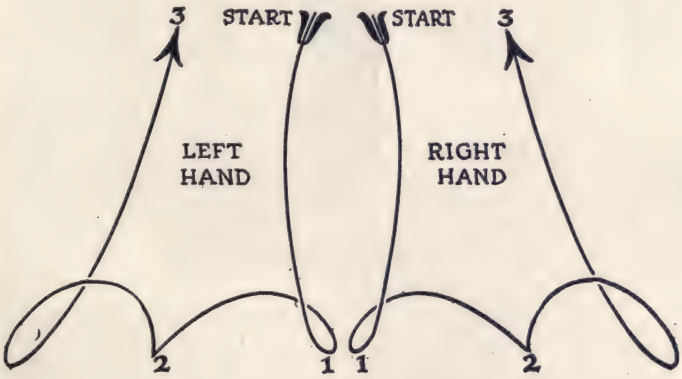

PLATE 4
Actual motions described in beating 3/4 time.

so to the end of the third beat, when they again assume the position as indicated by Figure 1,

Note the chest well forward on this beat. It is very important not to allow the hands to bounce out of position (Plate 5) or to make a lot of useless extra motions which merely confuse the singers (Plate 6). This last-mentioned mistake is a common fault among

Figure 5
STARTING UP-SWEEP TO "THREE"

many well-known and prominent conductors. It makes their beat difficult to follow.

4/4 *time* (Plate 7).—This should be beaten by both hands as follows: first beat *down*; second beat *across the body*; third beat *out*; fourth beat *up*. Plate 8 indicates more nearly the actual motion described in beating 4/4 time. In first practicing the beat it is well to clap the hands together on the second beat to accustom the

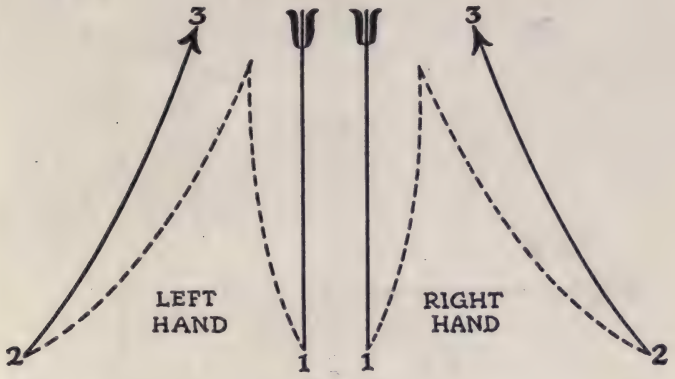

PLATE 5

Incorrect method of beating 3/4 time. Motion indicated by dotted lines is superfluous, making the beat difficult to follow. (Compare with correct motion of Plate 4.)

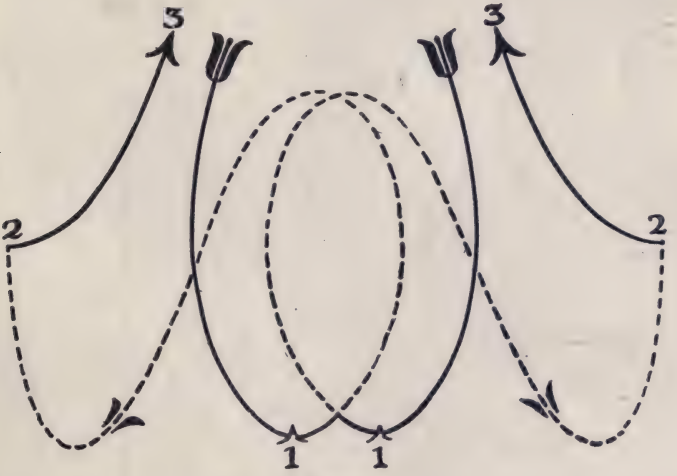

PLATE 6

Another incorrect method of beating 3/4 time. Motion indicated by dotted lines is superfluous and confusing.

PLATE 7
Fundamental directions of 4/4 time.

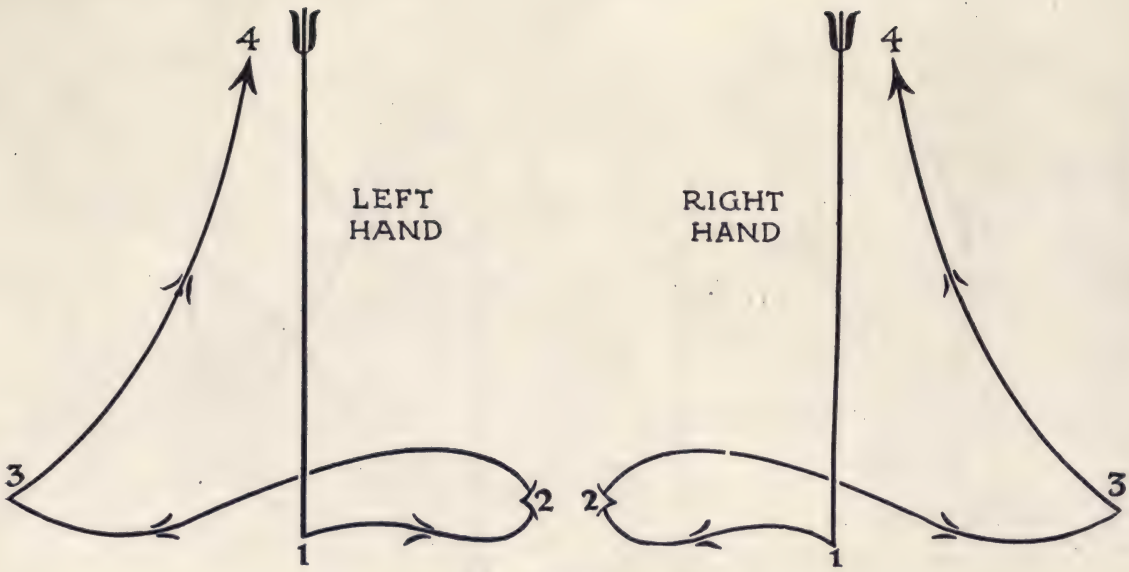

PLATE 8

Actual motion used in beating 4/4 time.

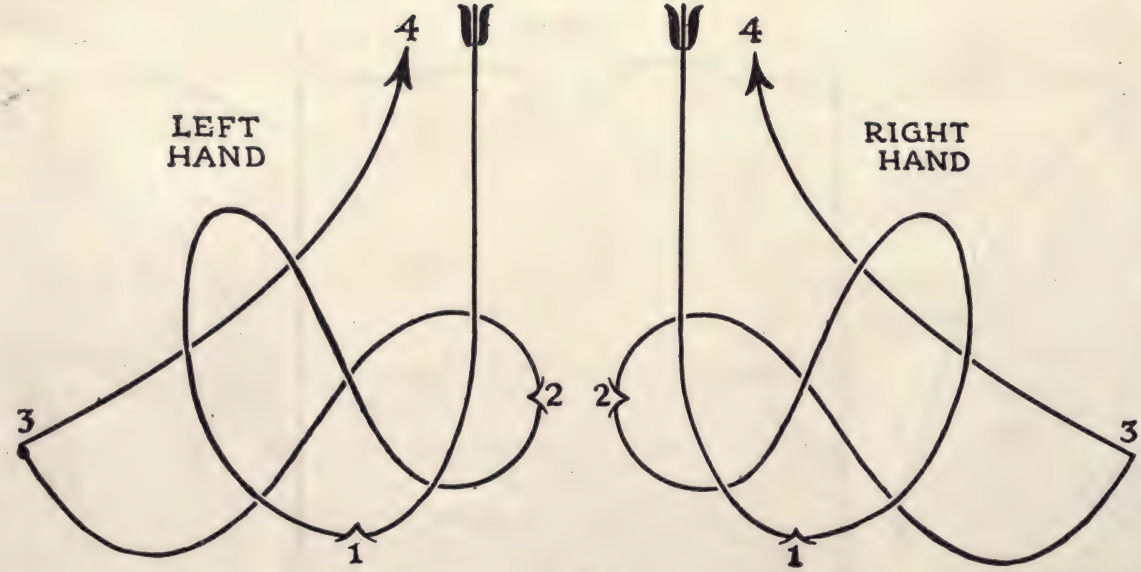

PLATE 9

Incorrect method often used in beating 4/4 time. Much superfluous motion and impossible to follow.

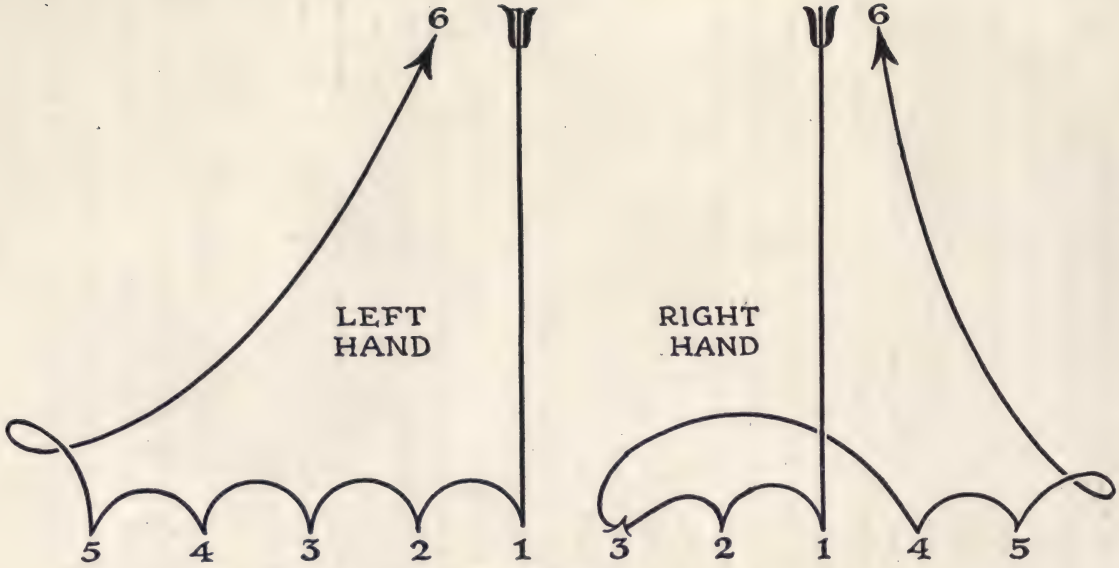

PLATE 10

Actual motion described in beating slow 6/8 or 6/4 time. Example, "Nearer, My God, to Thee." Rapid 6/8 movements such as found in many military marches and songs are beaten like 2/4 time.

student to the fact that the second beat of 4/4 time is just the opposite of the second beat of 3/4 time. Plate 9 indicates an incorrect method often used in beating 4/4 time. Here we notice much superfluous motion, impossible to follow.

6/8 *time.*—In marching songs and all rapid 6/8 rhythms the beat is exactly the same as 2/4, down and up. When 6/8 is beaten so slowly that we need to mark all six separate beats (Plate 10) the first beat should be made with a strong downward stroke, the second and third being small taps slightly to the left; the fourth a strong outward beat with the right hand, the left hand continuing with the small beat toward the left; the fifth is an unimportant small beat and the sixth a large ascending sweep. In 6/8 the accented beats are the *first* and *fourth.*

9/8 *time* (Plate 11).—9/8 time is conducted with the same general plan as 3/4 but with three taps in each position instead of one.

12/8 *time* (Plate 12).—12/8 is conducted like 4/4 but with *three* taps in each position instead of *one.*

All of these times should be diligently practiced with both the "tap" and the "soft" style of beat (before a mirror when possible) until an accurate, unmistakable style of time-beating has become natural and can be done without effort.

Additional Technique

Double beat.—In many songs such, for instance, as "Old Black Joe," and in certain parts in many songs where there is a broad retard to be indicated, or where two syllables or tones come on one beat, it is advisable

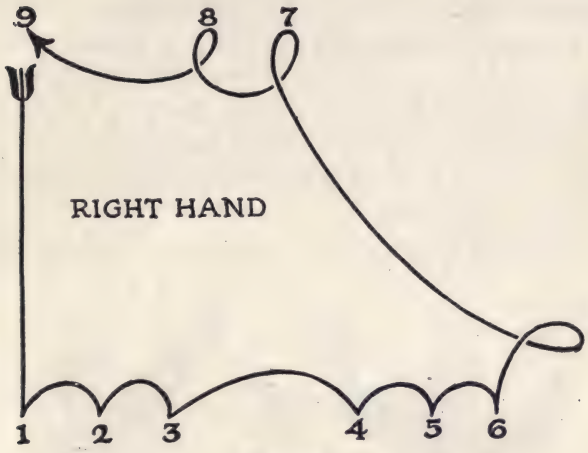

PLATE 11

Motion described in beating slow 9/8 time. (9/8 time is a compound of 3/4.

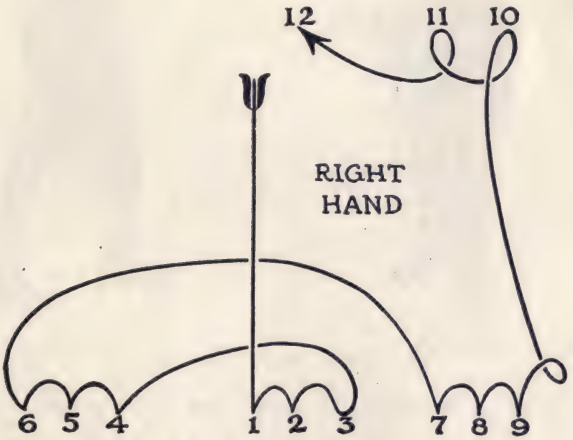

PLATE 12

Motion described in beating 12/8 time. 12/8 time is a compound of 4/4.

to break the beat in two. This is called the double beat, and it is very important for the leader to be able to use it whenever it is necessary to help the singers over a difficult spot. It is beaten exactly like 2/4, 3/4, or 4/4, but with two taps in each position instead of one.

The following positions should also be thoroughly studied and practiced:

The hold (Figure 6).—For unrhythmic and indefinite

Figure 6

Figure 7

"UNRHYTHMIC HOLD"

sustaining of any tone (Figure 7, same position, side view) this position distinctly tells the singers and the accompanist to sustain the tone until signaled to stop by the leader.

The cut-off (Figure 8).—A snappy, vigorous drawing

down and together of both arms indicating that all sounds must cease until the leader indicates by resuming his beat. (Illustration, page 104.)

The rhythmic hold (Figure 9).—In this position the left hand indicates that the singers are to sustain a tone while the right hand continues to beat time for the

Figure 8
"CUT-OFF"

Figure 9
"RHYTHMIC HOLD"

accompanist, or to the rhythm which goes on unbrokenly. The rhythmic hold should be practiced by holding the left arm up as in the illustration while beating several measures of various kinds of time with the right hand. (Illustration, page 105.)

Quick change drill.—When all the conventional beats have been thoroughly mastered, the class should be put through the entire series *without pause*, changing from one kind of time to the next on the leader's signal which is best given by a whistle on the last beat of a measure. When 12/8 time is reached and the whistle blows, it indicates that the next kind of time is 2/4 as at the beginning and so on through the series again. This is an excellent test of accurate knowledge and quick thinking.

CHAPTER III

RHYTHM DRILLS AND OTHER PRACTICE WORK

Rhythm Drills

The purpose of these rhythm drills is to produce grace and freedom of movement and coordination of hands and feet.

Knee dip.—Hands on hips. Take song leader's position with right foot a good step in front of left. Dip lightly with both knees toward squatting position in time to 2/4 rhythm, accenting with a slightly exaggerated dip the first beat of each measure. Do the same with 3/4, 4/4, 6/8, 9/8, and 12/8 time. Later repeat this exercise beating time with the hands in company with the knee dip. This exercise must not be allowed to develop the habit of an exaggerated bending of the knee or bobbing up and down. It is only to insure a limber leg, unlocked knee, and a free, coordinated use of the body.

Time stepping.—Hands on hips. Step forward four measures of 2/4 time and back four measures, strongly accenting the first beat of each measure. The left foot always should fall on count "One." Repeat the drill beating 2/4 time with both arms at the same time that it is being stepped with the feet.

Second exercise.—Step forward four measures of 3/4 time and back four measures. In this case the accent

will fall alternately on the left and right foot. Repeat, beating 3/4 time with both arms, being careful that the accented beat is strongly marked with both foot and hand.

Third exercise.—Step forward four measures of 4/4 time and back four measures, being careful to give a strong foot accent to the first beat and a minor accent to each third beat. Repeat the exercise, beating 4/4 time with both arms.

As the pupil becomes more expert in the control and coordination of arms and legs he can step and beat 6/8, 9/8, and 12/8 measures exactly as above, four measures forward and four back, being careful to mark the accented beats with the foot. The temptation is to forget the foot accent as soon as you begin to beat time with the arms. This tendency must be carefully avoided.

Skipping drill.—Raise the left knee well in front preparatory to beginning to skip by bringing the left foot down on the accented beat. (When this exercise is done with a class it is best done in single file, skipping in a big circle around the room.) Skipping in strict time, begin to beat time with the arms, making the whole exercise with as much abandon and complete sense of freedom of the entire body as possible. Skipping is one of the best and most natural of rhythmic exercises, and when combined with time-beating is a splendid means of gaining freedom of movement and graceful use of the body. This drill should be done in 3/4, 4/4, 6/8, 9/8, 12/8 time. (Illustration, page 106.)

Pivot drill.—Arms extended as at the end of the second beat of 3/4 time, feet about fifteen inches apart

(astride—not one in front of the other), knees slightly bent. Counting "One, two, three" in slow rhythm as both knees on each count dip down toward a squatting position while outstretched hands swing lightly up and down with a bird wing motion always in time to the beat. On the last beat of the first measure swing the body around, using the right foot as a pivot so that on the first beat of the second measure you are facing the opposite way (right-about) being careful to swing into position so that the left foot comes down precisely and with a strong accent on the first beat of the new measure. This exercise is continued using the right and left foot alternately as pivots for four measures in one direction, then reverse the pivoting and work back four measures to the starting point. Throughout this exercise the arms are always extended and the knees constantly bent. This drill should be practiced in 3/4, 4/4, 6/8, 9/8, and 12/8 time, in each case pivoting on the last beat of the measure and accenting the first with a stamp of the foot.

Hopping drill.—Stand erect and with feet slightly apart. Hop lightly in time to music twice on one foot to each beat and twice on the other. Do not move forward or backward in this exercise but simply bounce up and down always flinging the free foot a trifle out, as in a dance. Later repeat the exercise, hopping three times on each foot. Add time-beating with the hands in 3/4 and 4/4, beating one beat with the hands to two hops with the foot or one with the hands to three with the foot.

Marching drill.—Marching, and singing on the march, is a splendid exercise to establish precision and evenness

of rhythm. One of the most difficult rhythmic tests is simply to march in strict time without gradually quickening or retarding the tempo.

Singing on the march.—Singing on the march is not difficult if the fundamental rules are obeyed. The most important of these are as follows:

The all important thing for march singing is a good start. In the first place, we must be careful to give the right key and be sure that every one of the marchers has heard it; in the second place, we must bring them in with a good attack. In order to accomplish this it is necessary to give what is known in the army as "hiking counts." The song leader calls out the song; next sounds the pitch; then calls "one—two—sing," or "one—two—three—sing," as the case may be. By starting the "one" when the left foot goes down, the rhythm of the music and the cadence of the march step will coincide like the drum beat.

It is, of course, of the utmost importance that the hiking count shall be given in the same tempo in which the class is marching. Songs beginning on the last beat of the measure require the starting signal "one—two—sing." Those beginning on the first beat of the measure require the signal "One—two—three—sing." A few trials with various marching songs will show how this rule works out.

Songs to be sung on the march must be rehearsed in march time. All holds, retards, or any liberties whatever in tempo must be omitted.

NOTE.—All these drills gain in effectiveness when done by classes on a large floor space. (Illustrations, pages 107, 118.)

Suggested schedule for the first six days of a song Leader class.—Equipment: piano; large, unobstructed floor space with raised platform at one end for leader and for individual tests of candidates; charts of 2/4, 3/4, and 4/4 time or large blackboard with diagrams of these three fundamental beats in chalk; song sheets for everybody; a few chromatic pitch pipes and megaphones for pitch pipe drills and individual tests. All songs mentioned in the following schedule, except the popular marching songs, are in "Twice 55 Community Songs" Birchard & Co., Boston.

First Day: Enrollment of class: Name, voice, previous musical experience.

Explanation of course by instructor.

Class takes floor position in parallel columns, with plenty of space between each one so that movements may be ample and unhindered.

Instruction in song leader's correct position with special individual attention to feet, knees, body, face, and eyes.

2/4, 3/4, 4/4 beats explained and carefully, slowly practiced by entire class following diagrams on charts or blackboard and giving particular care to the first beat.

2/4, 3/4, 4/4 knee dips, afterward adding time-beating with arms.

2/4, 3/4, 4/4 time stepping drills, later adding time-beating. In all these preliminary drills insist upon a strongly accented first beat with both hands and feet.

Quick change drill, 2/4, 3/4 to 4/4.

The following three songs to be directed as a class

drill but without rhythmic holds or any liberties of expression or rhythm:

"Reuben and Rachel" (2/4)

"America" (3/4)

Chorus of "Tramp, Tramp, Tramp" (4/4)

Announce individual tests on 2/4, 3/4, 4/4 for next day.

Second Day: Time-beating, knee dips, time stepping, quick change drills.

Individual tests of conventional beats 2/4, 3/4, and 4/4, criticizing in each case position of body, accuracy of beat, sense of rhythm, etc. Disqualify at this point any candidate who for one reason or another shows himself obviously unfit to become a song leader.

Explain rhythmic hold, unrhythmic hold or full stop, cut-off, trying each kind of position with class.

Work through following songs, using rhythmic holds where called for:

"America"

"Suwanee River"

"Battle Hymn of the Republic"

Chorus of "Just a Song at Twilight"

Third Day: Practice fundamental song leader's position with balancing exercise for poise and freedom.

All the time drills as usual.

Explain pivoting drill and skipping drill and practice with the class in small groups until the drills are thoroughly understood.

Individual tests on the four songs assigned yesterday, taking care to criticize the rhythmic hold. (In all individual tests have the pupil come to platform, face

the class as though it were an audience and lead them in the singing of the assigned song. This greatly helps the beginner to overcome timidity and self-consciousness and accustoms him to facing a crowd.)

Explain singing on the march and how to use hiking counts. Assign following march songs:

Beginning on *down-beat* (signal "One, two, three—sing"):

"Oh, How I Hate to Get Up!" (2/4)
"Pack up Your Troubles" (2/4)
"Battle Hymn of the Republic" 4/4)
"Keep the Home Fires Burning" (4/4)

Beginning on the *up-beat*:

"Madelon" (2/4)
"There's a Long, Long Trail" (4/4)
"Indiana" (4/4)
"Katie" (4/4)
"Smiles" (4/4)

Fourth Day: All the rhythm drills, being careful to criticize all individual faults or eccentricities as they become evident.

Teach hopping drill.

Thorough class drill on hiking counts with much marching and individual tests for starting songs on the march for those who show ability to handle a marching group correctly.

Explain double beats and assign "Old Black Joe" for next time to be directed throughout with double beats.

Study:

"Old Kentucky Home"

"Just a Song at Twilight" (verse and chorus)
"Funiculi, Funicula"
"The Star Spangled Banner" (with great care for holds, double beats and retards)

Fifth Day: All the rhythm drills.

Individual tests on various songs assigned up to date with increasing attention devoted to those who are beginning to show special talent for the work.

Short talk on platform presence, preparation of programs, organization of a typical community sing.

Assign a group of hymns of various types and in various kinds of time to be studied for next day.

Sixth Day: All rhythm drills.

Class drills on starting various kinds of songs, being careful to insist upon proper announcement of song, sounding the pitch, etc.

Pitch-pipe drill and practice in use of megaphone.

Discussion on music at religious meetings; practice hymns assigned at previous session.

CHAPTER IV

OTHER IMPORTANT DETAILS

Drills for starting a song.—Special drill is most important in the matter of starting songs. Once a song is well started it often sails along without trouble. But the initial attack is all important and should be definitely studied and rehearsed over and over again if the leader is to gain routine and assurance. Indoors and with a piano or orchestra accompaniment, it is a comparatively easy task to start a song, but out of doors or for unaccompanied singing it is much more difficult.

The song leader should accustom himself to the following procedure:

1. Announce the song plainly so that every one present may know what is going to be sung.

2. Give the pitch, preferably by singing the first phrase through from the platform.

3. It is generally advisable to have some conventional starting signal such as "Ready," or "Ready, sing."

4. Most important of all is to start beating time with the correct beat. Frequently amateur or inexperienced leaders who have not studied their song in advance will begin on the up-beat when the song actually begins on the down-beat, thus creating confusion both for themselves and for the singers right at the start. Almost all songs in general use for community purposes begin either on the first or the last beat of the measure. Having

correctly determined this point, the leader should begin with a strong up or down-beat as the case may be. It requires considerable practice to be quite sure of one's self and to insure a good attack.

Pitch-pipe drills.—It is important that every song leader should be familiar with the use of a chromatic pitch pipe. Many times there are opportunities for group singing where there is no accompanying instrument available, and there are not many even professional musicians who, offhand, can pitch a song in the proper key. In using a pitch pipe it is advisable to sound the key-note and then hum the tonic chord (bugle tones) to firmly establish the tonality before singing the starting tone on which the song begins. A little practice will soon make one expert in this simple matter.

Use of megaphone.—It is important to become thoroughly acquainted with handling a megaphone. In practically all outdoor work a megaphone is essential, and to the leader not used to handling one it sometimes proves very awkward. A small megaphone from twelve to sixteen inches long with a metal mouthpiece is sufficiently large to carry any message to a large crowd if the announcement is made in a clear, resonant voice. In outdoor singing with a piano or unaccompanied, it is necessary to sound the starting tone of the song through the megaphone until everyone present has heard it distinctly, to avoid the unfortunate accident of having a song begun by different sections of the crowd in several different tonalities. Once the tone is given and the song started, the megaphone can be held in the right hand ready for further use if necessary. Such minor

details may seem unimportant, but they often are sufficient to make or mar the success of an outdoor sing.

How to study a new song.—In learning a new song the following method is suggested: Underline the syllables of the words which come on the first beat of each measure. Also mark distinctly all holds, special effects, cut-offs, etc. Then recite aloud the words, chanting in the rhythm of the melody, but without singing, and beating time as you recite. Make every motion precisely as though leading the song before an audience. In this way any tricky or difficult spot will be detected and you may avoid the embarrassment of breaking down or making some serious technical error in public.

Use of the baton.—It seems to be the general consensus of opinion among the most successful community song leaders in America that a baton is unnecessary and superfluous. In fact, it is looked upon as a positive disadvantage, except for special occasions, such as when conducting a band, orchestra, or small trained chorus. All of the drills in this book have been designed therefore to train the leader to do his work without a baton.

At the same time the fundamental positions taught here, the methods of beating time, the use of the left hand as the expression hand, and the right as the time beating hand, etc., make it easy to use a baton when advisable without having to unlearn anything. The entire course is founded on authentic fundamentals of conducting and, therefore, forms a legitimate and definite background for any advanced studies in chorus, orchestral, or band conducting.

The following practical suggestions are given for

handling a baton: The position is the same as that described in earlier pages on the technique of song-leading—right foot an easy step in front of the left which makes it possible to bring the right side of the body and, therefore, the right hand into a position of prominence. Let the whole body move gracefully forward, balanced and erect. Beat well out from the shoulder, not to the side—a common mistake which gives the impression of swinging a flail rather than directing music. Keep the elbow up and perhaps a trifle out so that the entire orchestra or chorus may easily see your beat.

When practicing it is well often to take hold of the baton in the middle and then be careful to see that both ends move to prove you have a free wrist. It is best to conduct with stick across the body except for special effects. Avoid pointing it at the players or singers when giving cues. Cues are best given by a glance, a nod of the head or a motion of the left hand except for some special effect when the entire body may be turned toward the instrument or the singers in question.

In legato passages especially, and in all conducting except for special staccato effects, the beat should be continuous, like the bowing of a violinist. For an accent or pressure, the conductor should anticipate a little,—give it *just ahead* rather than precisely *on* the beat. As a rule, in *ff*—*pp* it is more important to prepare the pianissimo than the forte. Orchestras have a natural tendency to play loudly, and singers invariably like to sing at the top of their lungs. The difficulty, therefore, is to obtain a real pianissimo.

In general, the conductor must anticipate the atmosphere for the orchestra or chorus. In a decided change of time it is advisable, therefore, to make a decided change in the style of beat, even though the entire passage be *pp*. Even when in the score, accents come on odd beats of the music it is important for the conductor to continue to give his decided and strongest beat on the first of each measure. After a pause or a held note there must be a more decided beat than usual to hold the rhythm together.

It is not within the scope of this book to go into the complicated details of score-reading and symphonic conducting, but the above suggestions will indicate the correct rudiments of the use of a baton.

CHAPTER V

THE ORGANIZATION AND TYPES OF COMMUNITY MUSIC

All Interests to be Included

Meaning of "Community."—The inconsistent use of the word "community" has become so common that we see it attached to all sorts of meetings, movements, and events which really have no rightful claim to the title. Any activity which deserves the name of "community" should be designed to possess at least some feature of interest or to touch in some definite way the life of every man, woman, and child in the community, regardless of creed, race, or color.

Community music, therefore, cannot be successfully promoted in its fullest sense by any sectarian organization, political party, private concern or club. It must be promoted by a fair representation from *every* religious organization, political party, private concern, and club. If this plan of organization be not adhered to, the movement is destined to be burdened from the outset with denominational jealousies, party grudges, class feeling, and all the other traditional prejudices which operate to keep individuals and groups walled in from one another and which militate against the development of neighborliness and community spirit.

A community music committee.—This committee should be composed of men and women representing

industry, commerce, religion, municipal government, educational systems, music (professional and amateur), social groups, skilled and unskilled labor. The nature of organization and the number of officers depend naturally upon the size of the community and the scope of proposed organization.

Motive of organization.—The motive behind the plan should be clearly defined at the outset and the policy which is to govern the general scheme of operation should be carefully laid down. If this is done at the beginning, it will do away with the danger of its being exploited at any time for any purpose which even though it would not of itself be unworthy, might still prove distasteful or antagonistic to certain elements of the population. The failure which has so often attended efforts to permanently establish community music can often be traced back to a false motive or selfish purpose behind the original organization.

General policy.—The policy from first to last should be founded upon the broadest democratic principles. Everything should be done to persuade the entire community to express itself in music. To exalt individuals or soloists, or groups of singers, as being superior or in a realm quite apart from the general mass of singers should be consistently avoided. This does not mean that the soloist or trained group of singers should not be encouraged, but that their encouragement should not come in such a way as to discourage the ninety-five per cent of the population who are probably not possessed of special musical talent.

The initial undertaking.—Community sings are nat-

urally the first undertaking of community music organization. They include everybody, do not require a large preliminary outlay or preparation, and pave the way for all other activities. In most cities and towns these sings are most successful when held weekly on Sunday afternoons about four or four-thirty o'clock. This is mainly due to the fact that late Sunday afternoon finds the family united and virtually without pressing engagements or responsibilities. This is not true of other afternoons or week nights, except in communities, perhaps, where a large majority of the population are very directly connected with one industry, making possible a mid-week or Saturday afternoon recreation time.

Leadership.—Mass or community singing requires a leader of exceptional ability and training. Inasmuch as these meetings are generally held out of doors in the summer time, it seems advisable to have a man, although in some rare cases women have been found with voices sufficiently powerful and ability adequate to do efficient service. The leader must be able to inspire the enthusiasm of the crowd and inject a spirit of happiness and good will from start to finish. He must be a man of sufficient understanding of music to lead the singing intelligently. He may be accompanied by piano alone, with piano and other instruments, or, if available, with band or orchestra. He should have a good, strong voice and be capable of singing fairly well, in order to demonstrate some particular portion of a song or to teach a number which is unfamiliar to the people. But especially must he be of winning personality. Further

3. It is important to run the performance off in a rapid, smooth manner; arrange all details beforehand. Have your judges properly instructed as to their points of judgment. Precision, rapid action and enthusiasm are essential if you are to gain the confidence and good will of the contesting units.

4. The number of contestants for each unit is necessarily dependent upon the circumstances. It is usually advisable, however, to have singing units of not less than seventy-five and not more than two hundred.

5. It is advisable to discourage solos, duets, or quartets in sing contests, as this sort of feature is apt to make success depend upon some talented member or group of individuals rather than upon the excellence and spirit of the entire unit.

6. It is advisable to have at least three songs which each unit shall perform so that the judges may have a wider basis of judgment when the contest is close.

Sing contests may be arranged between schools, or various classes in the same school; several very successful contests have been accomplished between teams from various factories in an industrial district. It introduces a competitive spirit which is very stimulating to the general interest in community singing.

Stunts.—One of the best ways to vary an informal singing program is by the introduction of an occasional novelty or stunt. The number of possible stunts is legion, and any resourceful leader will be able to discover from time to time some special way of singing a song which will amuse a group and put them in a good humor. We shall mention a few of the well-known stunts which

have been successfully used on many occasions and can be adapted to almost any community program.

1. The singing of rounds. This necessitates dividing the audience into sections and introduces an element of competition between the several divisions. Any of the traditional rounds are useful in this connection, particularly those like "Scotland's Burning," "Three Blind Mice," "Are You Sleeping, Brother John?" etc., which are quickly learned and when well done afford considerable amusement.

2. Song battles. Choose two songs each in the same key, in the same kind of time and with the same number of measures; also preferably beginning on the same beat. The singers should be divided into two equal groups and rehearsed one group at a time on their song. When all is arranged the two songs are to be sung simultaneously, the object being to see which group can outsing the other in volume. The choruses of many popular songs such, for instance, as "There's a Long, Long Trail" and "Tipperary," suit themselves admirably to a song battle; also occasional college and traditional songs, such as "A Spanish Cavalier" and "Solomon Levi."

3. Songs such as "Reuben and Rachel" in which the women can take one verse and the men the other.

4. Songs such as the well-known sailor chanteys in which there is a solo lead and a refrain in which everybody joins. These chanteys also make excellent motion songs for use in schools. Everybody pretends to haul away on a rope in time to the music.

5. Stunt songs, such as the well-known "Slumgullion," in which the audience is divided into seven sections,

each one representing a day of the week and singing the particular article of diet scheduled for that day.

There are many useful stunts of a similar nature which are entertaining and valuable because they demand the close attention of all who take part.

Leadership of music at religious meetings.—Nothing helps to create an atmosphere of praise and worship and to unite the spirit of a religious meeting more than the singing of inspiring hymns under good leadership. Particularly in cases where religious services are held in rooms or halls not connected with a church and therefore without the advantage of a churchlike atmosphere, is it important to use music to establish a background of reverence and dignity.

There is a widespread sentiment that in the past there has been considerable misplaced enthusiasm in the choice and leadership of the hymns and gospel songs at meetings of this nature, and a conviction that we often need more of an atmosphere of worship and less of hurrah. The preacher, chaplain, or religious speaker of good judgment and good taste does not always feel that he is being helped by having a song leader announce a hymn with instructions to the congregation to "put lots of 'pep' into it" and then conduct the singing with extravagant gestures and vocal encouragement such as might perhaps be excusable if one were trying to stimulate a diffident crowd at a county fair or a baseball game.

Much of the music of gospel hymns of the day is distinctly popular and often banal, and the combination of commonplace music with uncouth direction completely fails to induce that feeling of reverence and

worship without which much of the force of any religious message is inevitably lost. Song leaders at religious meetings should bear in mind that the musical tastes and the spirit of reverence of thousands of people are largely formed from the church music they hear and sing. It is a responsibility that cannot be considered lightly.

In preparing the musical program for even an informal religious meeting nothing should be left to chance. Haphazard preparations produce haphazard results. The music director should be sure to secure the services of the best possible accompanist, see that the piano or organ is in tune and in good repair, get in touch with the speaker beforehand if possible, and discuss with him what hymns shall be used. The result will be the difference between a slipshod, unworthy meeting and a dignified, spirited, uplifting service which will make people want to come another time.

CHAPTER VI

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Music and morale.—It is a military truism that seventy-five per cent of a fighting army's success depends upon morale. It is equally true, although not yet fully understood, that success in big industrial enterprises also depends upon morale in almost the same degree. The most successful money-making concerns in this country to-day are those which are paying the greatest attention and have shown the greatest intelligence in keeping up the morale of their workers. We have, therefore, a double argument for laying great stress upon the systematic development of music activities in industrial centers: 1, it makes people's lives more worth living; 2, it serves business in a material way, inasmuch as anything which makes for happiness and content of mind automatically increases efficiency and working power. The fact that although wages doubled after the armistice production in most cases was cut in two, is largely explicable on the basis of morale. The problem of turnover goes back to the same cause. Contented workers are not easily persuaded to quit.

Music and democracy.—Music on this broad recreational basis is without question the most democratic influence which can be brought to bear in big industrial concerns. Happiness and prosperity among men, both industrially and socially, come from getting better

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1919–20. There are to-day hundreds of professional song leaders giving a whole or a major part of their time to this kind of activity. It is conservative to estimate that thousands of groups of working men are gathered together every day for recreational mass singing.

This activity has been going on long enough to prove that it is not a fad, but that it is meeting a really human and, therefore, permanent need. In many factories these noonday sings have already been held regularly for more than two years and they have in a majority of cases increased steadily both in attendance and in enthusiasm.

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1. It increases production.

2. It enlarges the zone of agreement upon which employer and employee can negotiate.

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It should be remembered, however, that without an exception the development along these higher lines of musical endeavor has followed the organization of mass singing. (Illustration, page 111.) It is the informal group sing which awakens the singing spirit and provides the background for every other activity. This

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CHAPTER VII

NEIGHBORHOOD SINGING

Locating the neighborhood.—Community activities in towns and smaller cities present no insurmountable difficulties if attacked with skill and enthusiasm. The community-wide acquaintance and wide-spread interplay of interests constitute an invaluable asset with which to begin.

In a great metropolis, however, the very immensity of the field presents discouraging problems, for in a large city there are many communities. In New York's more crowded districts, for instance, practically every block forms a community of its own, with very definite local interests, prides, and prejudices. Obviously, it is futile under such circumstances to undertake the establishment of community singing following only the conventional plan of choosing one or more central locations in parks or public buildings and trying to get the people to gather there for a sing. Such a scheme does not even scratch the surface of the real problem, because there are hundreds of thousands of women and children in every great city who seldom are able to venture farther from their own doorsteps than the nearest street corner. Workingmen, moreover, at the end of a long day, are not easily persuaded to dress up and go to some fairly distant point, no matter how interesting a program is offered.

Where you cannot get people to come to the sing,

the logical thing to do is to reverse the idea and take the sing to the people. That is the underlying thought behind neighborhood singing as demonstrated in the streets of New York last summer. It is being carried on with even greater success this year, and it is this plan with modifications to suit local situations, which will undoubtedly be sooner or later adopted in other large cities.

Anyone intimately acquainted with the folkways of the teeming populations of great American business and industrial centers knows that for a large part of each year the street is the neighborhood meeting place, playground, and social center. The only effective way in which to reach this portion of the population is to meet them in their own habitat. The Salvation Army and local politicians learned this fact a long time ago and the street meeting has been for years an established tradition in crowded districts. The street sing is, therefore, a natural step in the development of community singing as adapted to large cities. It is, indeed, the only means by which music can be made an integral part of the daily life of everybody in crowded or isolated neighborhoods.

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York experiment in street singing will present some idea of the possible organization of such an activity, the expense of carrying out such a program, and the relative number of people reached by such an effort.

This service was begun on the first of May, 1919, and was continued uninterruptedly until the first of November. Four song leaders with accompanists held weekly sings at thirty-one permanent recreation centers where audiences varying from one thousand five hundred to four thousand gathered to sing, usually about two thirds of them children. Besides these permanent centers, a motor truck equipped with piano, stereopticon, screen, and word chart as described and illustrated elsewhere, ventured at random through the streets, stopping wherever a group of children were present to form a nucleus for a sing. As the singing schedule became adjusted the attendance gradually increased until in the month of August approximately one hundred and twenty thousand people a week were attending neighborhood sings. When one realizes that a staff of four song leaders carried on this program, it is an easy matter to compute the large field reached by each one.

It is impossible to describe the joy and enthusiasm that these street sings have meant to hundreds of thousands of youngsters and their parents. Everyone, from the policemen on their beats to the welfare workers, has testified to the improvement of morale in the neighborhood where the song leaders have done their work. With no attraction whatever except singing, and with only slight and simple variations of program, the neighborhood entertains itself and shows increasing

numbers and enthusiasm as the season advances. The street sing becomes a regular event to which all look forward; it is truly democratic.

At first, particularly in districts made up largely of foreigners, the crowds are suspicious and not always friendly. At many places the results are more noise than music, but without exception there is joy and recreation in it for a large number, and it throws a touch of color and a wave of melody across the existence of many a life which is otherwise colorless and subdued.

The street sing in all its roughness enriches the emotional life of many who never see the inside of a concert hall, seldom or never go to church, and who wouldn't know what you were talking about if you advertised a "community sing." It is a first step in reclaiming the desert places which have sprung up in the midst of our civilization. It sows a seed which, if properly nourished, will bear much fruit in the cause both of music and good citizenship.

Finally, its usefulness is by no means confined to the crowded districts of the poor. The sing wagon and the neighborhood sing are the natural and logical means of carrying the singing movement into every nook and corner of town and country and preparing the way for other and larger recreational and educational enterprises.

Suggestions for the organization of neighborhood singing.—There are a few simple but very important rules upon which this work has been built:

1. On no occasion should it be permitted to burden a street singing program with public speaking or lecturing, religious, political, or otherwise. Let the neigh-

borhood know from the beginning that this is their own party, that its purpose is not primarily to educate them, to Americanize them, to sell them something, or to get their votes, but just to help them forget their troubles, get together and let off steam. Other good results naturally follow, but recreation is the first objective.

2. Do not try to superimpose a program of songs. Strive to give the people a chance to express themselves in their own way, using whatever songs they love best. These songs we find fall naturally into three groups:

(1) Patriotic songs which the children learn in school and which the grown-ups are glad to learn.

(2) Folk songs and heart songs of the simpler type which can be quickly taught. The all-important thing is that people shall sing and that they shall develop a real love of singing. In the initial steps of this development what they sing is of secondary importance.

(3) Popular choruses which the children and young people pick up from the hurdy-gurdies, in the moving picture houses and in the dance halls. Of course the song leader should omit from this group songs that are vulgar or suggestive and choose those which, although simple and perhaps commonplace, still have some theme of love, devotion or fun which justifies their use. A good nonsense song is a valuable thing.

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of the daily life of the children is a happy diversion. Beyond this, however, it is inadvisable to elaborate the program with motion pictures, soloists, or special features. Any such addition is quite superfluous and adds enormously to the cost of the program. What is more, it damages the spirit of the whole enterprise in that it makes a sort of free entertainment out of it instead of a spontaneous expression of the united spirit of the neighborhood.

The passion for novelty and change is a national disease at the present time in America and one to which it is dangerous to cater if you are trying to make a permanent success of street singing. The best results are often obtained when the same program is repeated for five or six weeks. Eventually any crowd will enjoy most the songs they know best.

4. The average street sing should be about thirty and not more than forty minutes in length.

5. A typical program follows:

"America."
Picture of Betsy Ross.
"Battle Hymn of the Republic."
Picture of Pershing.
"Tipperary."
"My Old Kentucky Home."
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"Pack Up Your Troubles."
"Sweet Adeline."
"Rose of No Man's Land."
"Keep on Hopin'."
"Marching to Glory."
"American Flag" (picture).
"The Star Spangled Banner."

3. It is important to run the performance off in a rapid, smooth manner; arrange all details beforehand. Have your judges properly instructed as to their points of judgment. Precision, rapid action and enthusiasm are essential if you are to gain the confidence and good will of the contesting units.

4. The number of contestants for each unit is necessarily dependent upon the circumstances. It is usually advisable, however, to have singing units of not less than seventy-five and not more than two hundred.

5. It is advisable to discourage solos, duets, or quartets in sing contests, as this sort of feature is apt to make success depend upon some talented member or group of individuals rather than upon the excellence and spirit of the entire unit.

6. It is advisable to have at least three songs which each unit shall perform so that the judges may have a wider basis of judgment when the contest is close.

Sing contests may be arranged between schools, or various classes in the same school; several very successful contests have been accomplished between teams from various factories in an industrial district. It introduces a competitive spirit which is very stimulating to the general interest in community singing.

Stunts.—One of the best ways to vary an informal singing program is by the introduction of an occasional novelty or stunt. The number of possible stunts is legion, and any resourceful leader will be able to discover from time to time some special way of singing a song which will amuse a group and put them in a good humor. We shall mention a few of the well-known stunts which

have been successfully used on many occasions and can be adapted to almost any community program.

1. The singing of rounds. This necessitates dividing the audience into sections and introduces an element of competition between the several divisions. Any of the traditional rounds are useful in this connection, particularly those like "Scotland's Burning," "Three Blind Mice," "Are You Sleeping, Brother John?" etc., which are quickly learned and when well done afford considerable amusement.

2. Song battles. Choose two songs each in the same key, in the same kind of time and with the same number of measures; also preferably beginning on the same beat. The singers should be divided into two equal groups and rehearsed one group at a time on their song. When all is arranged the two songs are to be sung simultaneously, the object being to see which group can outsing the other in volume. The choruses of many popular songs such, for instance, as "There's a Long, Long Trail" and "Tipperary," suit themselves admirably to a song battle; also occasional college and traditional songs, such as "A Spanish Cavalier" and "Solomon Levi."

3. Songs such as "Reuben and Rachel" in which the women can take one verse and the men the other.

4. Songs such as the well-known sailor chanteys in which there is a solo lead and a refrain in which everybody joins. These chanteys also make excellent motion songs for use in schools. Everybody pretends to haul away on a rope in time to the music.

5. Stunt songs, such as the well-known "Slumgullion," in which the audience is divided into seven sections,

each one representing a day of the week and singing the particular article of diet scheduled for that day.

There are many useful stunts of a similar nature which are entertaining and valuable because they demand the close attention of all who take part.

Leadership of music at religious meetings.—Nothing helps to create an atmosphere of praise and worship and to unite the spirit of a religious meeting more than the singing of inspiring hymns under good leadership. Particularly in cases where religious services are held in rooms or halls not connected with a church and therefore without the advantage of a churchlike atmosphere, is it important to use music to establish a background of reverence and dignity.

There is a widespread sentiment that in the past there has been considerable misplaced enthusiasm in the choice and leadership of the hymns and gospel songs at meetings of this nature, and a conviction that we often need more of an atmosphere of worship and less of hurrah. The preacher, chaplain, or religious speaker of good judgment and good taste does not always feel that he is being helped by having a song leader announce a hymn with instructions to the congregation to "put lots of 'pep' into it" and then conduct the singing with extravagant gestures and vocal encouragement such as might perhaps be excusable if one were trying to stimulate a diffident crowd at a county fair or a baseball game.

Much of the music of gospel hymns of the day is distinctly popular and often banal, and the combination of commonplace music with uncouth direction completely fails to induce that feeling of reverence and

worship without which much of the force of any religious message is inevitably lost. Song leaders at religious meetings should bear in mind that the musical tastes and the spirit of reverence of thousands of people are largely formed from the church music they hear and sing. It is a responsibility that cannot be considered lightly.

In preparing the musical program for even an informal religious meeting nothing should be left to chance. Haphazard preparations produce haphazard results. The music director should be sure to secure the services of the best possible accompanist, see that the piano or organ is in tune and in good repair, get in touch with the speaker beforehand if possible, and discuss with him what hymns shall be used. The result will be the difference between a slipshod, unworthy meeting and a dignified, spirited, uplifting service which will make people want to come another time.

CHAPTER VI

MUSIC IN INDUSTRY

Music and morale.—It is a military truism that seventy-five per cent of a fighting army's success depends upon morale. It is equally true, although not yet fully understood, that success in big industrial enterprises also depends upon morale in almost the same degree. The most successful money-making concerns in this country to-day are those which are paying the greatest attention and have shown the greatest intelligence in keeping up the morale of their workers. We have, therefore, a double argument for laying great stress upon the systematic development of music activities in industrial centers: 1, it makes people's lives more worth living; 2, it serves business in a material way, inasmuch as anything which makes for happiness and content of mind automatically increases efficiency and working power. The fact that although wages doubled after the armistice production in most cases was cut in two, is largely explicable on the basis of morale. The problem of turnover goes back to the same cause. Contented workers are not easily persuaded to quit.

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In a great metropolis, however, the very immensity of the field presents discouraging problems, for in a large city there are many communities. In New York's more crowded districts, for instance, practically every block forms a community of its own, with very definite local interests, prides, and prejudices. Obviously, it is futile under such circumstances to undertake the establishment of community singing following only the conventional plan of choosing one or more central locations in parks or public buildings and trying to get the people to gather there for a sing. Such a scheme does not even scratch the surface of the real problem, because there are hundreds of thousands of women and children in every great city who seldom are able to venture farther from their own doorsteps than the nearest street corner. Workingmen, moreover, at the end of a long day, are not easily persuaded to dress up and go to some fairly distant point, no matter how interesting a program is offered.

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CHAPTER VIII

CONSTRUCTION AND EQUIPMENT OF A "SING WAGON"

A new use for a Ford truck.—The most practical arrangement is illustrated on page 120 in the form of a Ford truck with full equipment on board. This does away with the necessity of hauling pianos out of buildings, hanging screens, etc. The half-ton light Ford with panel body is just big enough to contain one little Meissner Upright Piano and the other needed paraphernalia. The rear doors are removed and in their place is constructed a platform to accommodate the piano and accompanist (Illustration, page 118). If desired, a small extension platform for the accompanist may be attached to the larger piano platform in such a manner as to hinge over and fold in when the platform is hooked up to close the back of the truck. This construction leaves nothing hanging outside the rear end of the car except the two sets of legs, short and long, for the piano platform. The short legs make it possible to drop the piano platform onto the sidewalk which is usually about six inches higher than the street pavement, while the longer legs adjust the platform to the exact height of the truck floor when used on the street level. The short legs should be placed on the extreme end of the platform and the longer legs six or eight

inches further in, in order not to interfere with the short legs when used on the sidewalk.

How to make chart rolls.—The chart rolls containing the words of the songs are constructed of white oilcloth and heavy duck. A strip containing fifteen songs (choruses for the most part) will be from eighty to one hundred feet in length. Each song should be painted on a separate sheet of oil-cloth five and a half feet wide and as long, up and down as is necessary to accommodate the words. Strips of heavy white duck five and a half feet long and fourteen inches wide should be used to connect the song sections in the roll. The oilcloth sheets should be lapped over the duck for two inches and secured with rubber mending tissue. This tissue should be two inches in width and completely fill in between the oilcloth and duck where the lap is made. A hot iron is used to make the materials adhere. It should not come in direct contact with the oilcloth and duck strip but should be applied over an extra piece of duck, like a pressing cloth. The heat should be applied by pressure rather than rubbing, as rubbing does not make an even connection.

The greatest care should be taken to keep the song sheets in an absolutely straight line, consequently a long floor surface should be used upon which to do this work. The rubber mending tissue on wheels can be bought in almost any width at department stores or at tailor supply stores. The titles of the songs should be painted in red and the words in black, always remembering to give credit to the composers of words and music and indicate the copyright. In order to bring

the songs in the desired sequence for the program, the first song should be placed at the bottom of the roll, as it is much easier to roll the songs down from the top than from the bottom upward.

The rolls upon which the song strips are placed should be made of one-eighth inch tubing about two and a half inches in diameter and seventy-two inches long. The duck should be secured to the metal rolls with five bolts running completely through the tubes. These bolts before entering the canvas should pass through a very thin one-inch strip of metal extending from one end of the roll to the other. Iron shanks are fixed into both ends of both rolls. These shanks are about three fourths of an inch in diameter.

The rolls are hung in brackets made of metal strips about one-half of an inch thick and about one inch wide. The brackets should extend forty-two inches above the top of the truck (Illustration, page 119) with a right-angle extension outward to the roll of about eight inches. This allows a free drop of the sheet without coming in contact with the side of the truck (Illustration, page 120). These upper brackets should hinge with a similar piece of metal at the top of the truck ten inches long which should be bolted solidly to the side of the truck. The hinge should be so arranged as to permit the upper frame to fold backward over the top when not in use (Illustration, page 118). This upper frame when standing upright should be firmly braced with a long rod-hook (Illustration, page 119). There should also be a strip of metal over the ten-inch downward extension to prevent the upper frame from

leaning outward when the weight of the rolls is applied.

The racks for the lower rolls should be so adjusted as to make the distance from the center of the top roll to the center of the bottom roll exactly eighty-four inches. The racks of the bottom roll should be made of the same strips as are used in the upper racks and should extend outward from the truck eight inches. The end of the shank toward the rear of the truck on the lower roll should be squared to accommodate a crank to be used for rolling the sheet down. Two seven-inch bicycle sprockets with connecting chain should be used for rolling up the word-chart; one sprocket wheel to be attached to the rear end of the upper roll and another one with crank on a crankshaft attached to the center of the rear edge of the roof. In order to prevent the rolls from turning by their own weight or when wind strikes the sheet, ratchets should be placed on both the upper and lower rolls.

The last song on the program, that is the top song of the strip should be followed by a piece of heavy white duck sixty-eight inches wide and ten feet long. This final strip of duck is to be used when the words of the songs are to be thrown upon the screen with a stereopticon when using the truck at night.

Whenever it is desired to change the program one or more songs can be removed by applying heat where the strips have been joined and the new sheets inserted in the same manner as before. Thus it is possible to make changes in a program without having entirely new rolls painted.

Other equipment.—The remainder of the equipment consists of a stepladder, a wide board which can be attached to the top of the ladder by thumb screws to accommodate the stereopticon and box of slides. A feed wire fifty feet long capable of reaching from the middle of the street to the nearest electric current. In order to hold the feed wire over the heads of the crowd a jointed ten-foot pole in two sections, will be found indispensable.

CHAPTER IX

COMMUNITY ORGANIZATION IN RURAL DISTRICTS

Handicaps to be overcome.—Almost as difficult as the problem of the crowded city street is the isolated and sparsely settled rural district. Here one often meets the formidable enemies of ignorance, indifference, reserve, and an ultra-conservatism which is sometimes almost impossible to break down. Country people become accustomed to long silences. They are frequently very timid about making any kind of a demonstration.

At the same time they are susceptible to organization and respond quickly to tactful and enthusiastic leadership. In the State of Virginia Mr. Ernest B. Chamberlain did considerable pioneering among the rural population in the winter of 1919-20. After several months of experience he reported that he had not yet seen an audience which did not definitely respond to the hearty greeting of song which he took with him and in not more than two or three cases out of a hundred had the singing program been a failure.

One of Mr. Chamberlain's experiences is interesting and significant: "As I entered one little town up in the mountains, the proprietress of the village hotel, knowing her town and full of good sense, asked me when I said, 'I am here to lead the singing to-morrow night,' 'Who are you going to get to sing? We aren't singers here.

We have three or four good singers, but they are away just now.' And she seemed quite incredulous when I assured her that they were all going to sing, and that I knew they could do it. And they did! This experience can be duplicated dozens of times." It is this initial timidity and fear which has to be removed by the rural community song leader.

The leader's attitude —Adaptability is a first essential for the organizer in this field. Where the idea of community activities and community singing is little known, the methods of attack have to vary from day to day with each local situation. The leader must therefore possess a spirit which invites cooperation and is ready to place itself at the disposal of whatever local forces are already in existence As a matter of fact, this work, at least in its pioneer stages, becomes almost like that of the old-fashioned traveling man, going from one end of a territory to the other, getting acquainted with the public-spirited and musically talented people everywhere and selling them the idea and the plan of leadership.

Equipment.—An automobile truck equipped as for the neighborhood service in city streets is ideal for this work. The next best thing is a good supply of song sheets and a small organ, for in most cases it will be difficult to even secure a piano; bands will never be available except perhaps at a county fair.

Song leader classes.—The only way that community singing in sparsely settled districts can be made a possibility is by the systematic training of local song leaders at as many points as possible. For this reason it is important to set up song leader classes at community

centers, farmers' institutes, Sunday school conventions, etc., where people gather from many distant points.

Where to begin.—The most advantageous opportunities for demonstrating the community singing idea will be found at farmers' picnics, in connection with university extension courses, grandstand sings at county fairs, united meetings of local Sunday schools or churches. This work already has been satisfactorily and successfully attempted at several points throughout the country, where by reason of the great isolation and the conservatism of the inhabitants, the task was certainly as difficult as would be found anywhere. It presents a enedy, but very fertile field for organization.

The county fair.—We quote once more from the experiences of a community song leader: "The county fair is still one of the great institutions of our State. It blooms in all its original profusion, and every fair is a meeting place of the good people for miles around. Imagine the surprise, then, of thousands being offered community singing as a regular part of the afternoon's program of free attractions. I came on between the Original Roller Skating Bear and the Three Alexes; the grandstand full of people was given an opportunity to perform itself. They sang old songs that they had learned as children and new songs that the war had taught. The thing soon proved its own case and met with distinct favor. As ever, it satisfied that human desire for pleasure—that side of us which desires fun through self-expression, the exhibition of vitality, the opportunity for united action where minds and hearts and voices are swaying together in joyous rhythm."

ILLUSTRATIONS

Song leader class at Bryn Mawr College (position at end of second beat of 3/4 time)

Class of Y. M. C. A. song leaders being trained at Camp Kearny, California (position of "Cut-off")

Song leader candidates under instruction at Northwestern University (position of rhythmic hold)

Class at Savage School for Physical Education, New York City. (Skipping drill done simultaneously by three groups, demonstrating 6/8, 9/8, and 12/8 time; inner circle, 6/8; second circle, 9/8; outer circle, 12/8)

Class of song leaders practicing singing on the march in preparation for service with United States army

Audience of Niagara Falls boys. Weekly guests of a moving picture theater. One of the features of the entertainment is the mass singing between reels under trained leadership

Noon sing at Newport News, Virginia

Singing organization of employees, at Bayonne, New Jersey, outgrowth of noonday sing

Factory sing in small New York plant

Industrial outdoor shop sing at Hartford (illustrating construction of shadow screen which makes possible the use of stereopticon for daytime singing)

Close-up view of a section of singers at a street sing in Washington Square

A neighborhood crowd singing in front of the Henry Street Settlement House, New York

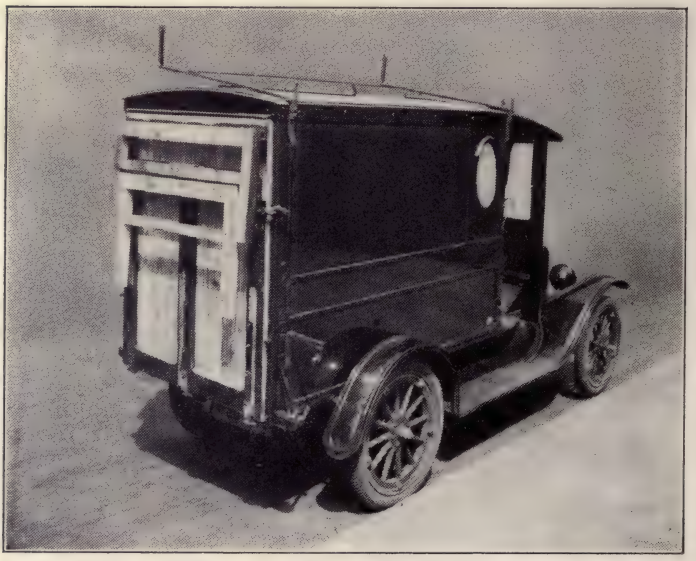
Happy faces at a neighborhood sing in an upper East Side street, New York

Typical audience singing in the streets of New York; one of the numerous centers where neighborhood singing is successfully carried on

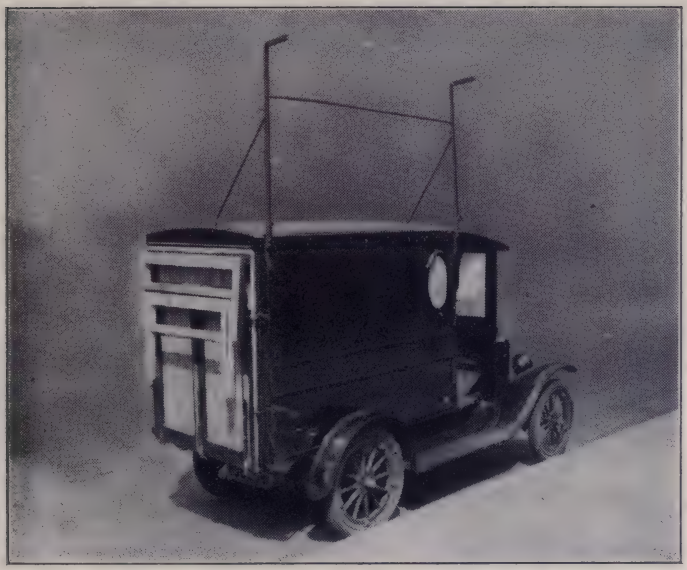
New York City's first daylight Neighborhood Sing, held on Saturday afternoon, August 9, 1919, in East Seventy-sixth Street

Song leader class from 78th Division training outdoors in a French village near the west front (position of "Ready")

Song leaders' training class at Columbia University, New York, hiking up Broadway



"Sing wagon" ready for travel. (Note long and short sets of legs hinged on back of rear platform; also iron framework folded back over top)



Upper framework in place to receive word-roll of songs

Rear platform down, piano in place, word-roll up, ready to begin