

A black and white collage of various musical instruments and sheet music. In the upper right, there is a close-up of a keyboard instrument's keys. Below it, a book cover is visible with the text 'P.M.D. BOOK'. In the lower right, an acoustic guitar is shown. To the left of the guitar, there is a violin and its bow. The background is filled with scattered sheets of musical notation. A diagonal banner across the center contains the title and author's name.

WHAT CAN I PLAY?
A BOOK ABOUT MUSICAL INSTRUMENTS
By M. M. SCOTT

What Can I Play ?

*A Book about Musical
Instruments*

By M. M. SCOTT

Illustrated by FRANCIS MARSHALL

THE ART OF AMATEUR music-making, having survived the onslaught of wireless and television, continues to find enthusiasts in ever increasing numbers.

In the new, and almost entirely re-written, edition of this book, M. M. Scott answers all the questions that occur to the beginner. What instrument shall I take up? What does it cost? Is a teacher absolutely necessary? Will I disturb the neighbours? When should a child start lessons? Every instrument is discussed, from the violin, the oboe and the trumpet to the accordion, zither and musical saw. Useful chapters are included on running an amateur orchestra, harmonising at the piano and singing, together with advice on such problems as finding a teacher, getting a piano into a modern flat and others of a practical nature. Catalogue numbers of illustrative gramophone records are given for most of the instruments. The book concludes with information about amateur musical societies, useful publications, and a list of over three hundred tunes for playing and singing.

Designed, as it is, for parents, teachers and all sorts of amateur musicians, *What Can I Play?* is full of information and encouragement, and the author has succeeded in putting into words her own tremendous enthusiasm.

11s 6d
net

MAI MAR 16 1976



NOV 10 1977

191+15=206

WES FEB 20 1979

MAI FEB 6 1980

stacks 785 S42w

Scott, Mary Margareta.

What can I play? a book
about musical

[1960]

785 S42w
Scott
What can I play

60-07008

kansas city



public library

kansas city, missouri

Books will be issued only
on presentation of library card.

Please report lost cards and
change of residence promptly.

Card holders are responsible for
all books, records, films, pictures
or other library materials
checked out on their cards.

LAURENCE

WHAT CAN I PLAY

?

By the same author

THE BAND BOOK

WHAT CAN I PLAY?

A BOOK ABOUT MUSICAL INSTRUMENTS

By M. M. SCOTT

With illustrations by
FRANCIS MARSHALL

THIRD EDITION

ERNEST BENN LIMITED
LONDON

First published by Quality Press Limited 1944

Second impression 1945

Second Edition (revised) 1951

Third Edition (reset and enlarged) 1960

Published by Ernest Benn Limited

Bouverie House · Fleet Street · London · EC4

© MARY MARGARETA SARGENT 1960

Printed in Great Britain

Contents

INTRODUCTION	7
1 <i>What shall I play?</i>	11
2 <i>How to get hold of an instrument</i>	19
3 <i>How can I find a teacher?</i>	24
4 <i>When can I play?</i>	27
5 <i>Conducting and running an orchestra</i>	31
6 <i>What shall I sing?</i>	42
7 <i>The piano</i>	49
8 <i>The violin or fiddle</i>	60
9 <i>The viola, cello and double bass</i>	65
10 <i>The guitar</i>	73
11 <i>Other stringed instruments</i>	78
12 <i>The flute, piccolo and clarinet</i>	81
13 <i>The oboe, cor anglais, saxophone and bassoon</i>	88
14 <i>Brass instruments</i>	97
15 <i>The pipes</i>	105
16 <i>Other wind instruments</i>	112
17 <i>The accordion and mouth-organ families</i>	117
18 <i>The harp family</i>	123
19 <i>Percussion instruments</i>	131
20 <i>The organ family</i>	135
21 <i>Reading, playing by ear and harmonising</i>	140
APPENDICES	
1 <i>Explanatory notes</i>	147
2 <i>Schools and societies</i>	150
3 <i>Useful song-books and other publications</i>	155
4 <i>Tunes to play and sing, and musical games</i>	157
LIST OF TUNES	161

Introduction

NEARLY everyone longs to play, and here is a book to help them to make a start, a book for children and their parents, for young people who have never had a chance to learn, for all those people who think they are too old to begin, for people in hospital with time on their hands, and of course anyone concerned with the teaching of music. There is something in it for everyone.

Some people are apt to be rather stuffy about music; some are very earnest; but some don't appreciate it at all, like the corporation of a northern town who have a notice up in their tramcars saying: "musical instruments and other objectionable noises prohibited."

But "music" doesn't only mean "learning the piano". It means learning the bass and joining a jazz band, or having lessons on the accordion and becoming the life and soul of the party, or even just being a keen listener.

Years ago I ran a string band in a boys' school. As well as teaching the fiddle I had to find suitable music and make my own arrangements, because I was determined that these boys, who might not be able to continue with their music once they had left school, should have the best opportunity available. Even if they never learnt to play really well, they would know some of the finest traditional and classical music from various countries, which they would enjoy all their lives. Some of this music was published in the Band Book. But I had to be sure that these quite ordinary boys enjoyed the lessons, since they were voluntary. The band was run on the same lines as scouts or a boys' club. If they hadn't found the lessons good fun, they just wouldn't have turned up. I had to think of every kind of idea to make the lessons

lively and varied while striving to interest the boys in learning a very difficult instrument. No one can learn music unless he really enjoys it.

Through the boys' band and other amateur music that I have helped to organise, and lately, of course, through my own family, I have gained experience which does not always come the way of strictly professional musicians. For instance when inexperienced musicians are faced with an audience—or worse when an experienced audience is faced with an inexperienced orchestra—the whole programme should be played in sharp keys, which are much easier than flats on stringed instruments for very young musicians. This is just one of the practical ideas I have learnt through years of helping with children's orchestras.

People are often rather unkind about amateur orchestras. I agree they sometimes make a dreadful noise. But the answer is, don't *listen* to them—*play in them!*

I do hope this book will be the means of encouraging many more people to start amateur orchestras. There should be holiday orchestras of varying standards in every town where young people from every type of school could meet together and play. They ought to become as popular as Pony Club meets, dancing classes, tennis tournaments and other holiday fun. All that is needed is a few enthusiasts, a lively conductor, a large, well heated room, plenty of ham sandwiches and ginger pop and *really worth-while music*.

Besides chapters on the various instruments there is a chapter on the best way of learning to read music and how to harmonise on the piano. The last part consists of lists of tunes suitable for every occasion. There are tunes for musical games, for dancing of various kinds, traditional and folk songs, tunes suitable for church voluntaries, a list of tunes you can play over and over again indefinitely, so useful for amateur theatricals, and a good list of old-fashioned songs which are still so popular. These lists could be taken out of the book, pasted on thin card, and kept in a loose-leaf note-

book with spare cards for your own additions. They do not pretend to be complete, as of course every performer should really make his own. But if anyone would like to send me the names of useful tunes I may have forgotten, for inclusion in the next edition, I should be very pleased, and if anyone would like more information than he finds in this book he is invited to write to me at the address below.

M. M. SCOTT

*Mrs. Sargent,
The Old Rectory, Bighton,
Alresford, Hampshire.*

CHAPTER I

What shall I play?

FAR THE best way to find out what instrument you want to learn is to read quickly through this chapter, and decide which *family* of instruments you think would suit you best. Then if you do not know very much about the various instruments, find out where the local orchestra is rehearsing, and go and watch and listen, and then try to get an appointment with the conductor. He will be an experienced musician, and is sure to be very helpful.

Although the piano is far and away the best-known and most popular instrument, an ordinary pianist is not in great demand any more, whereas an orchestral player will find a welcome wherever he goes. There are orchestral groups in practically every centre for players of every grade. Some are intended for absolute amateurs, while others, augmented with professional help for special occasions, reach very high standards.

Stringed instruments

A STRINGED instrument is much the most rewarding—though I think that one should make it clear that it is only possible for the person who has a really good ear, very neat fingers, who is able to find an experienced teacher, and is prepared to put in a good deal of work, though today even professional players do not seem to need to spend as much time practising as was once thought necessary. Methods have been much simplified. But even if you never find time to go far with the violin, there is an enormous amount of classical

music which does not demand a very great technique, and you will be able to get a great deal of pleasure out of orchestral playing, if you are content to leave the solos to someone else.

Woodwind and brass instruments

WOODWIND instruments are the easiest on which to become reasonably proficient in a short time, especially for grown-ups, and are ideal as a second study for serious pianists and singers, though not everyone is able to produce a good tone on them. The best way is as for everything else — to have a try and see.

Some people find brass instruments very easy to play, and, contrary to what is generally thought, they do not need a great deal of puff.

What sort of musician are you?

THERE are so many kinds of musical people. One can read a full score, and yet cannot play a nursery rhyme with one finger; another can tell one recording of a symphony from another, yet cannot sing 'God Save the Queen' in tune; another can play the music he heard in a show last night by ear, yet cannot read a simple song accompaniment. The pianist who plays Scarlatti so delightfully is not able to sit through a long-playing record without fidgeting; yet they are all musicians. But most people would agree that the most fun of all is learning to play an instrument.

Poor readers are not advised to take up the flute, as many orchestral parts consist of elaborate firework passages which, to be effective, must be played *fortissimo* and *con brio*, which is not easy if you have a sinking feeling—you may come in four bars too soon! You would be much happier with a nice quiet desk at the back of the second fiddles, where, believe it or not, you will learn to read along with the rest. If you have really small hands, do not attempt the cello or the viola, and the trumpet is not for those who have a naturally retiring disposition.

Teaching music

I THINK most teachers would say that exceptionally gifted pupils are easily recognised from the first few terms, though there are some children, particularly girls, who seem to have an amazing facility for playing the piano in their early teens. They may play brilliantly, and their admiring parents think that they must go in for music. But nowadays a career in music is only possible for the absolutely tip-top players on any instrument. There is so much competition. So often 'going in for music' ultimately means taking up teaching, if they are to earn a living by it. What they should ask is, should they go in for *teaching* music? There is always a demand for good music teachers, and the demand is growing. It is a splendid profession for a girl, as it is one of the subjects that really can be taught part-time, and can be fitted in with running a home and family. But teaching is an art in itself, and besides being a naturally friendly person, with infectious enthusiasm and endless patience, the teacher must really want to pass on the good news. The fact that she is a fine performer herself is just by the way.

Some of the most successful teachers, especially for adults, are the people who still remember how difficult it was to learn themselves. Not all of us have the resolution to work through all the books of Sevcik; we may just want to learn enough to have a better understanding of music, and to play in an orchestra. We do not want to make it our life's work. There is a need for teachers for pupils of all kinds. One of the best violinists I have ever played with first came to our house to mend the cooker. His father had wisely insisted on his becoming an electrician. He kept his music for evenings and week-ends, and seemed to have the best of both worlds.

No need for a professional standard

If you are aiming at becoming a professional musician I doubt if you will be reading this book, unless you are thinking of taking up a second instrument; but if you are just one

of the general run who love music, you may not realise that it is perfectly possible to learn the most serious instruments without any thought of having your name in large type outside a concert hall. It is just like the ability to do first-aid compared with the work of a well-known surgeon. To learn to play the fiddle well enough to play in a good school orchestra is perfectly possible for keen young people along with ordinary school work, games and fun. It really needs only commonsense, efficiency and plain gumption. The two years before working for the G.C.E. is the time to take up an orchestral instrument. You can always leave off having lessons temporarily while struggling with exams, keeping the orchestra for relaxation and letting off steam. Once you play well enough there are all kinds of delightful young people's orchestras which you can join during the holidays; they often make trips abroad, or hold camps in delightful places. Your teachers will know all about them.

Children should be encouraged

EVEN if a child has only a few terms on some instrument, and then gives it up, he will never completely forget what he has learnt, and it is there underneath if he ever needs it again. He never knows but that, posted to some isolated spot, he may not bump into some other enthusiast (perhaps armed with this book); or that he won't be writing home to ask if his clarinet is still in the hall cupboard, together with any music that would do to play in the canteen at Christmas; or your daughter, when her children are old enough to start learning music, may well bless you for having insisted on her spending a few years at the violin, and will get it out and surreptitiously practise in the mid-morning hush, so that she can join the family orchestra when they all come roaring home for the holidays.

Very few people have absolutely no idea of music; there is always something they can play. What about the drums? They are fascinating to learn, and teachers can easily be

found through leaders of dance-bands. Artistic gifts, such as drawing or architecture, or a good ear for languages, so often turn into musical gifts in the next generation.

So endure the early efforts of your family. If necessary, resort to those wonderful parent-preserving wax ear-plugs, which are obtainable at any large chemists'. These should be more widely known, as they do mean that one child can finish his prep., while another is practising. And they are invaluable for keeping the peace when there are differences of opinion about what constitutes a good programme on the wireless or television; and, of course, they are quite indispensable for holidays abroad.

Music at boarding-school

IT is sometimes most difficult to find time for music at boarding-school, and to be enthusiastic about practising when everyone else is obviously having smashing fun. One wonders if the musicians could not have some special privileges, or perhaps be let off some of the less profitable activities, such as *walks*, which must surely have been devised to keep the largest number of young people occupied with the smallest use of manpower. If the musicians could do their practice, and then get exercise by being allowed to have a spin round the school grounds on bikes under the noses of the returning crocodile, there might soon be quite a craze for music. It takes a certain amount of stuffing to persist with practising, and to give up free time to go to lessons. Encouragement from the management, such as an extra opportunity to skate or to go to an International, is very important. Even people who grow up to be really keen musicians will own that when they were at school they tried to dodge practising.

Music lessons can be started in the holidays, especially the early stages. In fact it is almost a must with very young beginners, who need so much encouragement and help at the start. (See Chap. 3, p. 26.)

Children should follow their aptitudes

IT is not always realised that there are many comparatively simple instruments which take months, or even weeks, on which to become reasonably proficient. I know I shall have all the people who have spent years perfecting their technique writing to say just what they think of me! But all the same it is possible to learn to play an instrument such as the guitar or the piano accordion *after a fashion* in a very short time. And surely it is more important for a boy to become a useful player on a simple instrument, than to spend years having piano lessons, only in the end to be unable to play anything except a few dreary pieces that are really no use to anyone. He may easily get so mad on the accordion (it can easily happen, and why not?) that he can be persuaded to have lessons and even practise (wax ear-plugs again!). In a few weeks he may be a useful musician and in great demand to add to the general gaiety; and you never know that, having to some extent mastered the accordion, he won't want to learn the clarinet or some other orchestral instrument, which is just what you have been trying to get him to do all along.

Less serious instruments

READERS of this book will notice that more has been written about some of the less serious instruments than about, say, the cello – the reason being that *everyone* can get information about the cello, but not everyone can find out about the auto-harp, or even the guitar, so more space is given to these, in the hope that people unable to find time to learn the violin will still take up something easier.

Though the double bass is a serious instrument and usually approached after a year or so on the cello, the kind of om-pomming pizzicato playing favoured by skiffle groups, and even classical jazz bands, is really very quickly learnt, and is probably the very best way of all to edge a reluctant teenager into having music lessons.

For serious musicians too

THOUGH this book was not really designed for serious musicians (and I am afraid I cannot be said to be one myself – although they usually call on me, not the retired champion of the Grieg Concerto, when all else fails!) I do hope all the same that they will find it useful; and that after reading this book, earnest pianists and solemn singers will feel encouraged to borrow a clarinet, a cornet, or a clarsach, find a quiet corner and have some real fun experimenting. In this way they will gain a new respect for all the hard work put in by other musicians, and they will surely want to join in an orchestra to see what it is all about; moreover they will find their own interpretation will improve out of all knowledge.

Music-making for the convalescent

I ALSO hope that this book will be useful to the people who are concerned to find the best possible occupations for the disabled, or for those who have to spend long months in bed. It is not always easy to find something which can be carried on after the patient leaves hospital; but music has lasting value. It is such enormous fun learning to play a guitar or a cello, that it is worth considering even for people who have never learnt music before. As most hospitals seem to have to endure wireless and television non-stop there must be a way round the practising difficulty, perhaps making use of the occupational therapy rooms and office accommodation after hours. Some instruments make a very un-annoying noise, one of which is the auto-harp. This is absolutely ideal for a bed-fast patient, and so fascinating that hours and hours can be spent happily strumming the strings. There are plenty of hospitals dealing with long-term patients where one feels some kind of orchestra or band, combining staff and patients and their visitors, would be perfectly possible. An orchestra would be a nice change from the endless chat about knitting

patterns and cricket scores. It could be a lot of fun. Instruments can easily be adapted to the needs of disabled people, many instruments can be played equally well with either hand, and in a wheel chair. Music, one feels, could become part of the activities of some of the splendid clubs for handicapped people.

Music is much used in the training of people who are mentally subnormal, to their great happiness. Patients who are quite unable to live independently can be taught to play some instruments well enough to form a band, which is a great delight to them and their friends.

Music for everyone

ALL the television and wireless in the world will never do away with home-made music, and it is pleasant to be able to record that since the first editions of this book the prediction that wireless would mean the end of amateur music, has been quite disproved. Music shops that used to be rather gloomy places, frequented almost entirely by teachers, are buzzing with customers. They can sell all the guitars and accordions they can get hold of. There seem to be just about equal crazes for records of the latest pop or jazz, and the most high-brow classics. Pupils have to go on a waiting list to get hold of a good teacher for some instruments. Music is more popular than ever. All we want now is more scholarships open to gifted children *from any school* so that the available music teachers would be assured that most of their time could be devoted to really musical and hard-working pupils. Music will endure long after schooldays are over, when we are too puffed and stiff for the games and other activities that when we are young seem so terribly important, and it is the best possible way to bring together people with different accents, different-sized wage packets, and different-sized shoes.

CHAPTER 2

How to get hold of an instrument

ONCE A CHILD has expressed a longing to learn music, every effort should be made to get hold of a teacher and an instrument, and to let him have a try. Apart from in shops there are other ways of finding an instrument, and it is well worth asking round the family; somebody must remember what happened to Tom's clarinet or Rachael's cello, and they are quite likely to be in an attic somewhere, along with the doll's house and the game that was such a craze long years ago. There are numberless pianos up and down the country, doing nothing better than supporting family groups in front parlours and drawing-rooms; the instruments are never used. Advertise for a piano in your local paper, stressing that you want to *play it!* and that the condition of the case is immaterial. Almost any case can be miraculously restored by a good cabinet-maker.

There are plenty of people who will lend a piano, after making sure that it will be carefully looked after, kept warm, and regularly tuned, if you can just find them. Your piano tuner is the man to advise you; he will know what to look for. I once bought an ancient Broadwood grand (complete with a silver spoon inside the lid!) for five pounds. It did yeoman service in the village hall, and then had a session of introducing our family to music. We didn't want to part with it, so a good home was found for it in a church hall, in case we needed it again.

There are several invaluable magazines in whose entrancing 'For Sale' and 'Wanted' columns many families find all their

tricycles, children's riding clothes, skates, and other quickly-grown-out-of equipment, such as the *Nursery World*, the *Lady*, the *C.G.A. Magazine* and the *Sunday Times* personal column. These might easily find you an instrument, such as a small-sized violin or cello. There are also several musical papers which contain advertisements for second-hand instruments.

Get the advice of an expert

THERE are excellent dealers in instruments, and of course teachers often know where to get hold of something suitable. Before buying, be sure it has been vetted by an expert. A teacher should be able to give an idea of the value, and also say roughly how much it would cost to put it in working order. A lot of musical instruments are brought back from abroad, and their owners, finding new interests at home, are often quite glad to part with them for a reasonable sum to some young enthusiast. I once bought a three-stringed bass for ten shillings, as the family had to find room for a pram. It was quite adequate for what we wanted, and was the means of a number of young cellists having a chance to play the bass part in a children's orchestra.

Borrowing an instrument

SOME teachers, schools and orchestras lend instruments to young players, which is an excellent arrangement, since it is always wise to see if they have a real aptitude for music before investing in an instrument. In a brass band the more expensive instruments nearly always belong to the band. Members of the Girl Guides Association can borrow various stringed instruments which have been given to the Guides. (See p. 153.)

Woodwind instruments

IN the case of woodwind instruments some teachers advise getting one which is of a 'simple system'. (See p. 85.) This

enables the player to gain sufficient mastery of the instrument, and to take part in the orchestra comparatively soon. If he means to become a serious player he will have to change over at a later date. Where clarinets, for instance, are shared in a school, each player should have his own mouthpiece, although sharing cannot be recommended. Oboes should not be shared at all.

Let children help choose their instruments

A YOUNG player will take much more interest in his instrument if he can take some part in choosing it in the music shop, as he would his new cricket bat. It should not be considered part of his equipment for school. Dealers are generally very human people, and even though the choice has already been made by the parent or teacher, a little ceremony over the arrival of a new cello or clarinet makes it seem much more exciting and valuable. I do like to hear of very young violinists keeping their fiddles amongst the treasures by their beds.

Stands, cases and bows

WOBBLY stands are the limit. Wooden ones are usually the best. When not wanted for travelling, genuine antiques – fine, solid, Victorian, mahogany affairs are excellent. These can often be found in junk shops and are easily mended. They are fun to make in the woodwork class. A stand which will go on a table or book-case and which will fold up and fit into a music-case can easily be made of Meccano. Metal stands must be marked; the quick-drying plastic paint sold for model-making is excellent, and can be used on other instruments. Your initials carefully scratched on to a part which hardly shows may save argument. Cases for violins should be strong if they are to do much travelling. A nice present for a young musician is a flat music-case, large enough to take over-night things, and sandwiches when

necessary, with a good lock, and his name or initials on it in large letters.

Expense should not be spared when buying a bow, except for very young beginners. Unscrewing the bow soon becomes automatic. A second-hand one is often quite satisfactory, though it may need re-hairing. A bow, to be the right length, should reach the strings when the arm is fully extended.

Repairing second-hand instruments

WHEN buying an instrument, find out roughly what it will cost to have it put in perfect working order. A woodwind instrument may need taking down and disinfecting and possibly re-padding; or some crack may need filling. Even minor repairs are very costly, and it may be difficult to find anyone who can mend, say, a piano accordion or a Celtic harp. Bear this in mind when thinking about buying a second-hand instrument. It might be better to go to a first-class music shop and buy yourself the shiny new one out of the window. You *know* it will work!

How to find a piano for practice

SEVERAL people have told me that it is difficult for children to learn music now because no one has room for a piano. (See p. 58.) I am sure that in small flats and for Service families who have to move house so much, it must be a problem. Still, there should be ways of finding a piano for your children to practise on if you are determined enough. The local primary school is certain to have a piano. Permission to use it while the school is being cleaned in the evenings might easily be granted. Most church halls and some churches have pianos, which may sometimes be used, if the heating problem can be solved, but I feel sure that there are many grandparent-aged people who would be only too glad to let some young learner use their piano. Your vicar might have some ideas. Or perhaps a group of parents might buy a

piano between them, one of them might give it house-room, and let the children practise on it at different times. If you *have* the room there is no problem, as a grand of a sort can often be picked up very cheaply at sales. It might cost five pounds to move it, and ten pounds to have it repaired, but how imposing, and what a bargain! In fact, however, it should be possible for many of the more expensive instruments to be shared.

Music clubs

THIS is where a music club could be helpful. There must be plenty of interested people who would find the time to keep a club together, even if it only consisted of a list of names of players, who could be called on whenever music was needed for some special occasion; and a junior branch which could meet to form a holiday orchestra, as well as perhaps bringing more sociability into the musical activities of boarding-schools by organising musical evenings, etc., and combining with the other young players in the district. The club would soon collect a library of teaching-music and instruments which could be lent to members. In this way everyone who wants to learn to play should be able to get hold of an instrument.

CHAPTER 3

How can I find a teacher?

IT IS not always easy to find a teacher, especially for the more unusual instruments, although many local Education Authorities now provide free instrumental tuition in school hours. But a good way is to ask at your local music shop. They see and hear a good deal of what is going on in the locality. And amongst the specially obliging people behind the counter (who are so helpful, even when all we want is one piece of sheet music, price twopence!) there may be trained musicians, who perhaps teach in the evenings when they can get hold of pupils more easily. They should know all about the local music societies and school orchestras, and they often have a list of music teachers.

The Rural Music Schools

You may be lucky enough to live in an area where there is a branch of the Rural Music School. They run classes in instrumental music, sometimes in connection with the County Music Authority. In any case it is a good idea for parents and pupils to get in touch with them, as they are staffed with friendly and enthusiastic musicians specially trained to encourage amateur music-making. They will know about teachers in the area for players of all standards.

Of course many schools run orchestras, and many offer free tuition on various musical instruments. You can also write to the various schools of music to ask for a list of the qualified music teachers in your area.

Finding a teacher

IF you simply can't find a teacher for some special instru-

ment, do remember there may be one masquerading as a saddler, or ship-chandler; or a retired bandmaster may be keeping the local sweet shop. Most musicians have a real longing to teach, and if you put an appeal in your local paper you may easily track down someone who would not want to describe himself as a music teacher, but who might easily be persuaded to help a keen pupil to make a start. There are also people all over the country who are unable to call themselves qualified teachers. They may have married before they finished their training, or perhaps never had the opportunity to take a teaching diploma. It is worth while making inquiries. Really, in the early stages it is not so very important whether the teacher is a brilliant performer or not, provided she is an all-round grand person, inspiring and keen, with a real delight in music-making herself, and someone all children naturally take to.

The ideal teacher

A TEACHER must appeal to her pupil; personality comes in a great deal. If you should receive one of those highly coloured letters from your daughter at boarding-school saying she 'must give up music', it may only be because she 'loathes' poor Miss J who, although she is splendid with Caroline and Susan, may be hopeless with Diana and Ann. The much less well-qualified lady who takes the beginners may be just the one. Tackle Miss J and if she does not concur and suggest a change for a few terms, your daughter is probably right. How well I remember the stormy scenes and rare old battles which ended my lessons with the Best Teacher, covered as she was with honours and decorations. The second teacher who taught me so much besides the piano (a good deal of which has gone into this book) recognised that my best line was the gift of being able to harmonise easily by ear, and would not let me get away with it. She made me work really hard at harmony, instead of only struggling to perform pieces that the other girls could play so much more

correctly. I can see the old dear now, pedalling away on her battered bike, clutching a viola, to snatch an hour's quartet playing on her day off. Thank you, Miss Gurney.

Learning at home

WHERE there is no opportunity for music at school, or if the teachers seem rather uninspiring, there is a lot to be said for making music a holiday activity. There is enough time to practise. Children can make a start on a proper piano, not some period piece on the platform in a dusty gym, within earshot of critical classmates. If you can arrange for at least two lessons a week, and practising for ten minutes 'three times a day after food' you will be surprised how much progress they will make in one short holiday. You may be able to persuade the teacher to come to you, especially if you offer her a really nice lunch (which may save her more time than coming over for the lesson). Perhaps you can round up one or two neighbouring children to make it even more worth her while. If stringed instruments are to be taught, this is much more fun for the children, because they can make a band from the first few lessons, playing open strings in time to the piano. She must be paid for her travelling time and expenses, but it will probably not come to what it would have cost to pay a helper to take charge while you were out yourself. And talking of paying: few music teachers seem to make a fortune. Most of them teach because they really love it. Parents should show their appreciation of the teacher by paying her bill promptly and remembering her in imaginative ways. Everyone who lives on their own, and who necessarily works in the evening, is glad of a nice home-made plum-cake, or a meat-pie which will make two meals, and other time savers. It is not possible to be grateful enough to the people who have spent a lifetime in learning a skill like playing the violin, and yet who are prepared to teach our children for such a modest sum. If they all decided to man petrol pumps or sell cigarettes, where would we be?

CHAPTER 4

When can I play?

ANY DISCUSSION on what is the right age to start a child learning music is bound to end in heated argument. When I first wrote this book, before I had children of my own, and before our house was quite so full of other people's running in and out, I would have told you the right age to begin on any instrument! But now I know it is just like everything else; there is a right age for each individual child. It is one of the milestones, like getting your second teeth, or being able to spend a night away alone. Each child gets there at a different time. But nothing will stop parents from bragging of how incredibly young their miracle children could read, or ride, or swim, and nothing I say will stop you starting music lessons at least two years too soon; we all do it. I did it myself!

Of course, in families where the parents are professional musicians or tip-top amateurs, the children will absorb music as easily as learning to talk, and they can obviously begin much earlier, because it is only being 'like Daddy'. Or if Mummy teaches you how to knit, and helps you to learn to write, she will show you how to play the cello; after all, there's one in the corner waiting. It is nothing unusual. My two children, whose father is a doctor, were competent first-aiders ages before we would have thought of their having music lessons. A nose-bleed was not considered worthy of being reported; they coped, and the child's frock was found in cold water.

This is to explain that this book was not necessarily meant for the guidance of parents who may have exceptional musicians for children, but for the parents who may have exceptional cricketers, scientists, wood-engravers, or even housewives amongst their brood.

Some show promise very early

WHERE music is part of family fun there is no age to begin. A five-month-old baby will really listen to and enjoy quiet singing. Just as soon as your baby can sit on your knee unaided she can begin to put her hands on yours and 'play'. Children often sing, and even whistle, before they can talk, probably before they are two years old, and by the time they are three can sing really well, so long as you stick to *very slow-moving tunes* with no big jumps. (See p. 43.) They will be able to beat on a drum in time to the music, and are ready to join in the family band. If you have a piano, or a xylophone that is in tune (not just a cheap toy, but the sort made for percussion bands and nursery schools), they can begin to pick out slow, simple tunes for themselves (see p. 50); and if you have a small-sized fiddle or cello they can begin to play away on the open strings for a few minutes at a time, gradually getting the *idea* of it, so that when they are ready for lessons it will be nothing new. If you have plenty of music in the family, by the time they are old enough to learn they will know literally hundreds of tunes, nursery rhymes, hymns, national songs and some less highbrow music from the wireless and your cheerful daily help. A good dancing class, where the pianist makes use of traditional tunes, nursery songs and easy classics, is very important, especially for a boy, as an invaluable way to learn rhythm and relaxation, and for giving self-confidence in public, not to mention the fun of his first social half-hour.

How to start a child

A CHILD *can* make a start just as soon as he can read fluently

at, say, Beacon Reader Grade 6, so long as music lessons do not entail travelling, and provided he has a parent or someone to help him at home, as even the most enthusiastic and musical child cannot be expected to practise by himself in the early stages. Keeping a correct position on the violin is really most difficult at first. Constant checking and reminders from a grown-up are absolutely essential, and so are frequent rests, when some other aspect of music can be studied, which is all too much for a young child. But if music lessons can be put off until about eight and a half, by which time the child should know something about reading music, he will learn very quickly and easily. He will be able to keep his attention on the job in hand for much longer, read the teacher's writing, stay up a little later, and will find school life much less exhausting.

Making use of local facilities

OF course, if you live in a town where violin classes are organised by the Education Committee or Rural Music School, you may find that the teachers start very young children learning the violin in the Primary School, but they are not expected to practise at first. These classes are meant more as an introduction to music through the violin, rather than for producing performers, though any children thought to be gifted enough to benefit from individual lessons are given the opportunity to go further with their music.

Recognising a child's characteristics

ONE of the difficulties of starting lessons very young is that life is hard enough without the burden of music practice after a long day at school. There is really only time for tea and a game before bed, and Saturdays should be all peace, fresh air and fun. Also very few teachers get the wave-length of a child they only see once a week, and much of what they say will go over their heads. ('Why does he keep on saying paws (pause)? I'm not a dog!') Also small-scale violins can

be most disappointing instruments; even the teacher cannot produce a good tone on them. Save the money, your time taking him to lessons, and his energy, till he is through the endless colds stage, and big enough to play on the best three-quarter fiddle you can find. He will race ahead when once he does start, and quickly catch up with the children who have been trailed to music lessons for perhaps two years. It is also easier to see if he has a natural gift for music, as really in these days I do not think it is worth worrying with the very few who have not got much idea of music. They can have another try when they are older, rather to acquire a general introduction to music, but they will never make first class performers. Let them take up something else instead.

CHAPTER 5

Conducting and running an orchestra

NO SCHOOL or community is complete without a choir, band or orchestra. In a school, the percussion band, to which can be added the recorder class, the young people who learn orchestral instruments, and a few parents and friends, soon becomes an orchestra. In a small school the headmistress may find she will have to try to persuade the piano teacher, or perhaps the games mistress, the matron, or even one of the parents, to turn themselves into a conductor. It is for these people that I have written this chapter, as it is not always the trained musician who is the most successful with very amateur orchestras; their standards may be too high, or they may not realise the difficulties of a stringed instrument. But the cheerful person who is a good musician, and a natural leader, able to keep order by the light of nature, who has a fresh approach and can make the rehearsals jolly good fun, is the one who should be encouraged to make a start.

Parents must play their part

IN any school the enthusiasm of the parents is an essential ingredient. Wherever possible they must find the time to come to the rehearsals, and perhaps even provide extra helpers to spare the busy staff and exam-takers such chores as putting out the stands and music; or, where the rehearsals are held after school, perhaps offer the conductor, who may have come some distance, a square high-tea. They must sit through the concerts, however terrible (mercifully short, I

hope, at the beginning), and perhaps, if musicians themselves, they could offer to coach a certain group for a special occasion.

Learning to conduct

LUCKILY, conducting, though perhaps spectacular, is not nearly as difficult as it looks. Keeping a steady beat soon becomes automatic, and anyone taking it up finds it the most fascinating of all musical activities, because one feels that the whole stream of sound is the result of one's own personal effort.

There are plenty of good books on conducting, but do try to get some ideas from someone who has the same kind of band or orchestra as the one you will have to conduct. It is essential for the conductor of a school orchestra to know something about stringed instruments, and much the best way is to get hold of a cello, or viola, and take some lessons from a sympathetic teacher who will not expect you to work for the concert platform, but will let you run through the beginning stages fairly quickly. The fun of this is that, in a term or so, someone else can take a turn with the bâton, and you can join the cellos, or violas, yourself. From time to time there are conducting schools run by such organisations as the Rural Musical Schools or Women's Institutes. Ask your local music shop. It is best if you can make a start with a choir, as it is rather easier than an orchestra at first, and as the members are apt to talk even more volubly than in an orchestra it is splendid practice to silence them with one tap on the rostrum!

Musical holidays and summer schools

BUT the best way of all is to attend one of the Musical Holidays, or Summer Schools, organised by various musical associations and some private individuals. It is possible to gather a wealth of information in a short time. Instruments can be inspected, and if the owners are kind, even be experimented on. They are ideal for anyone who has never had the



Amateur orchestras . . . don't *listen* to them, *play in them!*

opportunity of learning an instrument to gain a working knowledge of each family of the orchestra, and it is amazing how much progress a musical person can make in playing, say, a viola or a clarinet in two weeks with the right kind of teacher. There will be orchestras at every stage from the elementary to the highly professional, on which the conducting classes can learn. Apart from this they are held in lovely places and lead to delightful friendships.

Tips for conductors

A WOULD-BE conductor is advised to practise in front of a mirror, and to get hold of gramophone records of music in the same style, or by the same composer, as that which he will be taking with his orchestra. Sometimes it is possible to gather a group of friends and make a tape-recording of the actual pieces played under a more experienced conductor. This is splendid, and gives you a standard to work for and to. The conductor should take every opportunity to watch conductors and teachers taking rehearsals in the cathedral choir, and the local schools (which may have splendid orchestras), and of course at concerts and on television.

Rehearsals should be fun

REHEARSALS need not be stuffy and schooly, though they should be serious and brisk; otherwise they will flag. They must be friendly and cheerful and really enjoyable. *They must never go on too long.* The less experienced players should come first, and start with some pleasant warming-up music to break the ice. This need not be entirely classical, a few popular tunes and modern ballads played by ear are excellent, and are useful for giving confidence to the rather timid bowers. Best of all, of course, are our own heritage of folk-songs and dance tunes, such as 'Drink to me Only' and 'Banks and Braes', which can be most moving when played in unison. The more advanced players, with the cellos and violas, should be encouraged to put in a second part by ear.

The rehearsals should not be held when the players are tired after a long day at school, or panting to finish their homework and needing their tea. Saturday morning is ideal, and is something special to look forward to at the week-end. It is a good time to collect interested parents to be the 'watchers'. The room must be warm and well lit – some dusty hall just will not do. The players must have comfortable chairs, not too high, and with wooden seats; do not let short legs be seen waving about. Feet must be firmly planted on the floor, or else on hassocks, or volumes of *Punch*. You may have to get round the rector to let you have the Sunday School chairs.

No effort should be spared in protecting the person in charge from interruption, even if it means a parent policing the door. There must be someone to help tune and to put out the music, and deal with any emergency, such as a loose tooth or whatever the lively throng will think up to disturb the proceedings. There should be a break in the middle for fruit juice and biscuits, and coffee in a thermos for the conductor. Playing in an orchestra is so thrilling and enchanting that it can be quite emotional and exhausting for the very young players, if they are doing their best.

The school orchestra

THE school orchestra is the place to learn all the essential good manners of a first-class orchestra, such as not fiddling while the conductor is having his say, or bad habits, such as tapping on the floor. People who cannot behave should be severely dealt with. An orchestra is a team, and however efficient a player may be, or however musical, he is no help if he rags and talks. Some people, though good performers, are too individualistic to be good orchestral players, and they do not really enjoy it. You must think more of the music than of your own performance, and this is not possible for everyone.

The importance of learning to keep an eye on the

conductor cannot be over-emphasised, and if this is all they learn in the school orchestra, the rehearsals will have been well worth while. A good dodge is for the conductor to stop beating, and hold up his hands; the non-lookers will play merrily on, feeling rather foolish. *N.B.* The accompanist is often the worst offender. When playing without a conductor, the players should keep an eye on the leader of the first fiddles.

Choice of music

A GREAT deal of the success of the first few terms' work with an amateur orchestra will be due to a good choice of music. This must be rewarding, tuneful and playable, and for very young players must include some easily recognisable and very well-known tunes (never mind if rather hackneyed – it will be quite new to them), and of course it must be really worth-while music. The wonderful traditional tunes that have stood the test of time for possibly many centuries seem to almost play themselves and will stand up to endless repetition. It takes more time and effort to master a non-descript modern composition than something possibly more advanced technically, by one of the great masters. One is a 'piece', the other a possession. As the children will remember this music all their lives, make sure it is the best available. It is worth having a good hunt through the mass of music that has been written and arranged for amateur orchestras. Sometimes the county libraries will offer to pay the subscriptions to music-lending libraries, which will send scores on approval. Good lists are published by the Rural Music Schools.

Arranging the parts

A GREAT deal of the work of the conductor of an amateur orchestra will be arranging the parts. Wagner once wrote 'Find where the melody lies'. This is very important in the interpretation of a work, such as a Handel overture, where

the theme is given first to the violins and then perhaps to the cellos. An excellent plan is to mark the parts by means of a red chalk-line over the phrase that is to be brought out. In this way quite difficult music can be disentangled at a first reading.

Some useful hints

EFFECTIVE *pianissimos* and *decrendos* are difficult to obtain at first. A good way to make the orchestra play a passage softly is to take the *pianissimo* bars as silent bars. Again, to teach a *decrecendo*, gradually drop off one desk at a time till only the leaders are playing. Young players must be taught to read phrasing and dynamics from the start. Music played in the orchestra should be of a rather easier technical standard than the music studied during their lessons. The teachers can have extra copies and run through the pieces in individual lessons where necessary, putting in fingering, etc. Players should not have to take parts home with them, as the music should be well within their grasp after careful rehearsing. Young people who do take away a part and repeatedly forget it should be well ticked off. Their carelessness may easily spoil the fun for dozens of other people. The only cure is to insist on their writing it out. But all the same a wise conductor will have a few spare copies hidden away for real emergencies, and it is a good idea to pencil in the player's initials at each desk in case a copy does go astray.

Sectional rehearsals

SECTIONAL rehearsals are advisable from time to time in all orchestras. In school orchestras, where the standard of playing varies so much, the good players often get bored, and the beginners harassed. At the start of a new term the better players can be invited to a special rehearsal, perhaps combined with Sunday tea (boiled eggs and stacks of crumpets),

to play through the new music. They can help with the business of marking the parts and seeing there are enough letters marking the number of bars, for which coloured chalks are excellent, as well as gaying up the copies. Where there is an obvious snag which will need special practice, pencil in a star or other mark so that it is quickly found; then, as the difficulty is mastered, the star can be rubbed out.

Preparing the scores

INDIAN ink (provided you don't spill it) is the best for writing out additional parts, and is easily scratched out. Where a whole phrase has to be rewritten, paste a strip of manuscript paper over the mistake and start again, though small mistakes can be neatly removed by painting out with white ink. For speed a black ball-pen is useful, though special music-writing nibs are available. When you need to write out the words and music of a song large enough to pin on a wall or blackboard, the black Flowmaster felt pens are marvellous; only again beware of the ink; ordinary poster paint is safer. When writing out a part, and there is no obvious bar for the turn-over, it is a good idea to make the turn come at a different bar on each copy, as otherwise with very young players you may hear nothing but silence from the back desks. It is also worth sub-editing the printed music for the same reason, rewriting a few bars of one page in the margin of the next, as some people cannot memorise even a few bars; thus the whole orchestra does not have to turn over at the same time.

Some important precautions

WHEN working up for a concert, don't forget to practise turning over silently, and also 'Operation Broken String', when the spare fiddle, which you have so thoughtfully put ready, is handed to the player whose instrument has come to grief. These should always be available at rehearsals, for even

grown-up players find it a tedious business to fit and tune a new string.

At a concert the conductor must allow plenty of time to make sure that each instrument is in tune. Small-sized violins go out of tune very quickly in (we hope!) a crowded concert hall. It is worth having an older player amongst the orchestra, perhaps playing the viola, who can help tune during the break between pieces. It is difficult for very young players to hear if their fiddles are out of tune in the noise and confusion of the orchestra. The best way is for the conductor to call for unison playing of each string in turn, so that anyone miles off the note can be quickly spotted.

When the orchestra contains some enthusiastic but not specially skilled players, rather than having to ask them not to play (with their proud parents already in the front row) it is often possible to arrange a 'utility' version of the piece being played. Better than to let their inexperienced playing spoil the effect, make them leave out the difficult bars, trills and turns, the very 'black' passages and any very high, exposed notes. You can simplify the part by putting the viola part an octave higher or by introducing a long sustained note or even a comforting row of rests until the worst is over. These keen young players should not be left out.

The first concerts

THE very first concerts can be quite a strain on the audience, however nearly related they may be to the players! But it is no good having an orchestra if it does not give concerts. You must have something to work for, even if it is only a run through the term's work in front of the school's devoted daily helps. (They make a most kindly and uncritical audience.) But the secret is to play only bright and fairly quick-moving tunes. If there is a marked rhythm the out-of-tune notes will be less noticeable and quickly over! *And keep to sharp keys.* The flat keys on stringed instruments in the early stages should be kept for home consumption only

The conductor as librarian

At school the conductor is usually librarian as well, and he will have to find a simple and quick way of storing the music. One of the difficulties is that the orchestra will often be working on two or more pieces in the same edition. This is very confusing and wastes much time collecting the music at the end of the session. You will find that marking the parts with coloured paper is excellent. Get a packet of the sticky coloured-paper squares sold in one-shilling packets for children. Cut it into labels, and put one on each part, back and front; and on the score put one also on a tie-on label. The music should then be put in a polythene bag and tied with string or tape, so that you can see at a glance what is on the shelf. The gay colours help, as you can then say to some child, 'Get the red polychordia' or the 'green folk-dance suite' and so on. Music not in current use, or 'not wanted on voyage', should include besides the title, composer and the number of parts, some useful notes about each piece, a record of any snags encountered when it was performed, and even the amount of stars you feel it deserves, both from the players' point of view and from that of 'audience appeal'. These should be included for your successor or another generation of players. And don't forget to re-order torn or lost parts before you put the music away.

The music for very young players should all be pasted on cardboard, even if this means buying two copies. They will use this music a great deal, but for a very short time; however, if covered with cellophane or varnished, it will last for numberless beginners. The cardboard does help to stop the music being blown off the stand each time a late-comer opens the door. Music is so expensive that children must be taught to take great care of it. It is a good idea if the young people's pocket-money be augmented so that they can pay for their own music. If returned in good order the teacher can buy it back for another younger child.

If you are taking a number of stands to an orchestral

rehearsal, a rug strap is excellent, or one of those rubber expanding 'spiders' used for car roof-racks, which can be bought in cycle shops.

Rewarding work

EVERY amateur orchestra, which, as well as being a musical enterprise, serves as a social gathering, should have a break in the middle for a gossip and a nice cup of tea. The players may have already had a long day and travelled some distance. Sometimes lack of keenness is just plain tiredness, and a short 'half-time' is very reviving.

It is immensely hard work to run an amateur orchestra, but so very rewarding. Perhaps it is the most fun of all, as the really fearful noise at the beginning will give way, after some weeks of careful rehearsing, to an amazingly high standard. Anyone lucky enough to have played in a well-run amateur orchestra with an inspiring conductor who was a born 'hand-on' will have an enormous experience of music from the inside that no amount of listening can possibly give. Even now, when I hear music that I played long years ago, I see again the Parish Room in the grey North country, and remember the mounting excitement as we took our places and began to tune: all the comic incidents and the delightful friends we made amongst the varied collection of musicians – the taxi-driver, the schoolmistress, and the reporter – and the fun we had, I wouldn't have missed for worlds.

CHAPTER 6

What shall I sing?

TO MOST people singing is one of the greatest joys. Although lately there has been some most successful instrumental teaching in schools, few children will ever be able to play a difficult instrument, such as the violin, well enough to make a really *musical* sound on it, and very few will ever be able to get beyond the elementary stage; on the other hand a children's choir under a good teacher can reach the very highest standard. The nearly perfect singing of children's choirs in such gatherings as the Westmorland Festival, and of course the cathedral choirs up and down the country, cannot be compared with the instrumental classes in schools or festivals, many of which can only, at best, be described as a cheerful noise. Many people feel that too much time and money is being spent on these instrumental classes at the expense of singing. Used as a means of discovering the children who are musically gifted enough to benefit by individual lessons, or as a specially valuable introduction to music, they are excellent. But as the Chief Inspector of Music, himself an instrumentalist of front rank, says – singing should always be at the base of all musical education.

Non-singers are not always unmusical

As has been said before, Nature's instrument is not the violin – it is the human voice. Everyone should sing, whether he has a voice or not.

The people who do not seem to be able to keep on the note should be given individual teaching, as most of them will be

able to join the choir by the time they are eleven or so. Some people sing well at two, others gain control of their singing muscles later, but even if they can't sing, it must not be taken for granted that they are unmusical. I once met a most successful choir trainer who owned that she could not sing a note! They may be keen listeners and real musicians, and if given a chance might easily learn an instrument.

When to begin singing

MUSICAL children of two can often sing quite well, and that is the age to begin. Anyhow, start by teaching them all the wonderful old nursery rhymes by singing them yourself, but remember that all music for very young children must be slow and quiet. 'Little Bo-Peep' is ideal, and so is 'Hush-a-bye Baby'; also 'Boys and Girls come out to play' and 'Oranges and Lemons'. Choose the tunes that have no large intervals. 'Polly put the Kettle on' is quite difficult, especially the second strain. There are dozens of lovely ones in *The Baby's Bouquet* and *Baby's Opera* which have wonderful illustrations, though some of the verses are rather alarming! But these can be bowdlerised for the non-readers. If, for some reason, the words to a good tune are unsuitable, just teach it to 'la'—it is better than some meaningless or grown-up sentiment.

After the traditional nursery rhymes there are wonderful collections of folk-songs and national songs—an endless variety for every age and mood. Parents and teachers must see that children have every opportunity to learn these wonderful old songs and tunes. It is a good plan to keep a song-book in the picnic basket. Long, dull car journeys and going to school in the morning can be splendidly enlivened by singing. In this way you will find that the children become familiar with hundreds of tunes—even *The Beggar's Opera*, Purcell and Handel— and it's a grand way to start the day.

How to begin singing

SINGING is also the simplest medium for teaching staff notation. If this was really well taught from the beginning as an ordinary class subject, one of the stumbling-blocks to learning an instrument later would be overcome. The use of sol-fa, though admirable for some purposes, creates much confusion when it comes to reading on an instrument, and following a conductor, and there doesn't seem to be much point in studying two methods. Ability to count is essential and you must learn to write music. It is really very simple, and it is the only way to keep for ever the tunes you are sure to hear on the wireless, from friends, or even in films. Amongst the tunes I have collected are a folk-song I heard played by a monk on an organ in Florence, the tune 'Little Fish' out of that splendid film *Captains Courageous*, and the 'Bells of Vendôme', which I first heard at a French Brownie meeting – all safe in my music diary.

A good voice is not essential

FOR most people, singing means singing in church and round the piano at home, to the cream separator or the Hoover, or to the wireless; (try the Schools' broadcasts on Mondays, 'Singing Together'). But even if you have no special voice you should try to join a choir and take part in some big choral work, such as the *Messiah* or the *Sea Symphony*. Nothing can be quite so inspiring or exhilarating. For choral singing a voice is not required; perhaps it's even a disadvantage. Anyone who can sing in tune and read fairly well will find that keeping a part is simple with a large number of other people. So many organisations and institutions have choirs, that some time in your career you will get a chance. No child should miss the opportunity of singing in one of the musical festivals, where the choirs combine to sing some choral music under a well-known conductor. The individual voices need not be very special, but the children's enthusiasm, freshness and enjoyment of the

music result in really splendid singing under a skilled conductor.

Where there is a good choirmaster a boy will learn a great deal, and get tremendous pleasure out of singing in a church choir. It is a fine discipline and provides a wonderful opportunity to become familiar with some of the most glorious music ever written. Many of the loveliest solos can be tackled successfully by quite young boys, and it is a fine thing to have learnt as a child something like 'I Waited for the Lord' and 'My Heart ever Faithful'. They will be in his memory whenever he needs them. Such music makes a lasting impression.

Choir scholarships

ANY boy who, by the time he is seven, seems to have a clear, true voice and a good ear, who is attentive, intelligent, and who has been brought up to attend church regularly, might well be considered for a choir scholarship. There are many choir schools all over the country run in connection with cathedral choirs, where the boys receive a first-class education on the lines of a preparatory school. Some can even continue their education right up to the time when, their voices having broken and settled down, they are ready to rejoin the choir as tenors and basses. This is a wonderful opportunity for a musical boy. By the time he is seven or so it will be apparent whether he would have a chance of a scholarship. For the test he would be asked to sing a song up to the standard of, say, 'The First Noel' and be able to sing any three notes of a triad, know his notes, and perhaps be able to read something about the difficulty of a hymn tune. He must have a feeling for music, and *want* to sing. The scholarship will pay for his schooling and his board. Most choir-boys come from families where music is a family tradition, but not always. Contrary to what parents might imagine, I can say from first-hand experience that choir-boys are just as happy, shining, lively and high-spirited, and as likely to gain a scholarship to a good

public school, as any other boys. They get tremendously keen and interested in the music; the rehearsals and choir practices do not seem to burden them, since the work is carefully planned, and although they do spend Christmas and Easter away from home so as to take part in special services, they seem from all accounts to come in for a lot of fun, owing to the many kindly people connected with the cathedral.

For families with several boys to educate, a chance for some of them to spend impressionable years as choristers amid wonderful surroundings, is well worth thinking about. Anyone wanting more information should write to the Royal School of Church Music, Croydon.

Sample tests for prospective choristers

THOUGH no special preparation is recommended, simple tests are given to discover alert, intelligent boys with promising voices. Music sight-reading is not expected, but it is always an advantage if a boy has had lessons in either piano, violin or elementary singing. They will be asked to sing a simple song or hymn.

A good ear is essential and they would be asked to sing any note of a triad, repeat a simple melodic test, and clap a simple rhythmic pattern.

A song should be chosen that the boy *enjoys* singing and something he knows very well, of about the difficulty of 'the First Noel', 'I Saw Three Ships', 'Dashing away with the Smoothing Iron', or 'Golden Slumbers'. Whenever possible, a few terms' singing lessons are a great advantage and, of course, so is a general introduction to music on the lines of the suggestions in the first few chapters.

Singing in adolescence

MANY people ask whether boys should be allowed to sing during adolescence. It is now generally accepted that gentle singing within a small compass is to be recommended for

both boys and girls for the exercise and pleasure it gives, but complicated part singing and the roaring out of choruses that result in strain should never be allowed.

Everyone should sing

EVERYONE, however little voice he may have, should have a few good songs that he can sing, if need be. Songs with catchy, easily picked-up choruses, and words which tell a story, such as 'The Raggle Taggle Gypsies' and 'The Laird of Cockpen', some of the Sea Shanties and the Border Ballads are as effective today as they were when they were written more than four hundred years ago; and there should be one or two to amuse children. There are times when some good songs can save the situation; snowed up in a ski-ing hut, becalmed in a sailing boat, or just to fill in time waiting for something to happen.

The curious thing is that people who, when they were young, had stringy little voices, may easily find as they get older (and perhaps more portly) that they actually sing better. They have more tone, and more to put into the song. You need never stop singing!

Whistling

THE art of whistling is not appreciated as it should be. A real virtuoso is a delight to listen to, and it is so entirely individual that no two performers will whistle the same tune in the same way.

A whistler should indeed cultivate the art. He should listen to others and try to pick up any little trills, tricks, 'warbles' and special effects that he can, and practise to get a good, full tone and a wide range. The good whistler usually has an especially good ear, and so is invaluable to his companions, since he will be able to recall music that they have forgotten. I have listened to a good performer whistling whole movements from classical symphonies.

Good whistlers, girls as well as boys, should be encouraged to become even better at performing on the most portable, and the most cheerful, instrument of all.

Recorded Music:

'Shanty-O!' Champion RRV 1001.

CHAPTER 7

The piano

EVERYONE who possibly can should have a few terms on the piano. It is probably the easiest instrument for most people to play; anyhow a great number of people manage to play it very well.

The pupil likely to become a first-class pianist is usually apparent fairly soon. But everyone, from the pupils who may become professional pianists down to the ones who, even if they work really hard, will never get very far, must each be considered individually, so that they will each get the most out of the time they spend learning music. There is obviously no sense in making the pupils who will never get on to a platform except to present a bouquet to someone else, go on and on struggling with one set of exam pieces in order to gain a certificate, when they could be learning worth-while music that they would enjoy playing all their lives. There is plenty of wonderful music by the great masters that is technically very simple, actually far easier to play than much modern music, which will be difficult to remember in years to come. Even if a pupil is only able to play the Anna Magdalene pieces, a few nursery rhymes, plantation songs, traditional tunes, a good march, one or two hymns, and a convincing rendering of the National Anthem, no one will think he has wasted his time, and he will think gratefully of old Miss T for the rest of his days.

Sizing up a pupil

THE experienced teacher will soon size up a pupil, and find

out what kind of music he will eventually want to play. A good dance-band pianist needs just the same solid grounding as a classical pianist, and even those whose lives seem dedicated to swing and pop have to learn scales and exercises and start by playing the works of the classical masters; but this is just as well, as the craze for jazz may fade, while Mozart, Bach and Beethoven can last a lifetime.

How to start a young beginner

MUSICAL children of three can start to pick out tunes they know on the piano. Suitable ones will be found in the list on p. 162. It is best to mark middle C with stamp paper. Having taught 'Little Bo Peep' as a song some time before, you will find it is the best tune to start with on the piano. The first two bars are easy. Let the child play them, and then play 'and doesn't know where to find them' yourself. Teach these bars, join them and then gradually string it all together. Another good tune to begin with is 'Hot Cross Buns'. The mother plays 'Hot Cross' and the child comes in each time with 'Buns'. It is worth teaching children certain easy tunes, even if they are not so well known, so that when they are ready to learn the piano the tunes are already familiar. Some German and French folk-songs are splendid. There are a number of especially suitable ones that have been well tried out on generations of beginners, in my book *The Band Book*. They are, of course, in keys suited to early efforts on stringed instruments, but they are easily transposed into C. If the whole of a tune is not very easy, such as 'Frère Jacques', the parent can always play the 'Sonnez les Matines' bars, the child joining in again with the bells.

The adult learner

It is quite possible to learn to play the piano very well indeed, even starting after schooldays. Many people, finding



'... the merrier we'll be!'

themselves with the time and a piano discover they are able to take it up. Quite a number of people have become splendid players, starting at over thirty. There are some good tutors if no teacher is available.

The pedal

THE loud or sustaining pedal may be likened to *vibrato* on the violin: its correct use makes just all the difference to the music. It has been said to be the 'soul of the piano'. There is an old-fashioned school of thought which holds that the pedal must never be used until a pupil has been learning for so many terms or years. I feel it should be taught as soon as possible, even at the first lesson for any beginner over about ten, and gradually introduced into pieces. A good way is for the teacher to play a series of chords in the lower register, and for the child to start using the pedal to each chord, counting 'one, up-down', 'two, up-down', 'three, up-down', etc., until pedalling off the beat becomes automatic. Pedalling on the beat must be taught too, as some very good pianists never use it at all. The pedals can be raised by having wooden blocks put on them, or better still sections of rubber – a fiddly job, but well worth while for a young family.

The reading desk

THERE is one snag I have never been able to get around – perhaps someone will write in with a solution – and that is what to do for young pianists when the only available piano is a large grand, the reading desk of which is set a long way back, and which is also so high that the child has the greatest difficulty in seeing the music. The only answer I have found so far is to remove the let-down cover on the keys, and to put an ordinary folding reading-desk, or one made of solid cardboard, under the lid. This is very awkward and clumsy. I wonder if there is a simpler answer?

Duets and two piano duets

DUET playing on one piano, or better still two pianos, is very enjoyable. There is plenty of music, such as arrangements of Mozart piano concertos, operas, Gilbert and Sullivan, etc., to be found in good music libraries, and which can often be hired, and of course plenty of music has been specially written for two pianos. Duets are particularly successful in families who seem to play naturally together; they don't need to discuss repeats or *rallentandos* and other expression marks; they just slow down at the same speed! If you can improvise and play from memory, and you can find a kindred spirit who has the same ideas, there is nothing so delightful as a good old rattle on two pianos. And there is no better way to *teach* the piano. If it is humanly possible, do get hold of a second piano, especially if you have a really musical child and can coach him – or get the teacher to come to the house, because even the most reluctant pupil can be persuaded to play each hand separately and simply must read and keep up to time with the second piano. Put up with the look of the room for a time, it is well worth it! Everything should be done to encourage him to learn to play really confidently and musically, and all the talking is as nothing compared with a demonstration. Besides, it is such great fun and so much more interesting for both pupil and teacher.

Playing for dancing

ONE of the most delightful uses of a musical gift is playing for dancing. You must really love dancing yourself, and feel the rhythm and beat of the music. I suppose there are really good dance-music players who play from the music, but I haven't met one. The pianist with her nose buried in the printed copy can't be enjoying the dance like the person who is actually watching. I have never been able to decide which I love best – dancing myself, or getting the others to dance, but now, as I am too out of breath to do anything but the

slowest strathspeys, I can still be part of the fun, playing for the rest.

Only a pianist can stop dead when someone has gone wrong, and can scoop them back into the dance by judiciously repeating a phrase, so much easier than finding the right place when re-starting a record. But she must know the dance, and perhaps the dancers, and of course the tune backwards and inside out.

As these tunes have to be repeated over and over again, you should be able to play them in various keys and with different harmonisations. This is great fun, and one of the gifts not always given to highly professional pianists. It is quite a special, almost a magical, gift and if you have it you must make use of it. Study and practise hard. Ideas from jazz pianists are immensely valuable. They have different ideas of pedalling, some of which can brighten up the music so much that people simply have to dance. Remember not to play too fast. A metronome is essential until you have decided the right tempo. Small children dance more slowly than highly skilled adults.

To quote from the excellent preface to the *Pianists' Folk Dance Book* by Michael Bell, which should be read by all intending pianists, 'A typical reel should suggest "oom, char-oom char-oom" rather than "oom-char oom-char".' This is very important. Think of this while playing 'Cock o' the North' for example.

You should have a good repertoire of the enchanting traditional music of Britain, so that you can play for all the various dance rhythms – reels, strathspeys, jigs and country dances, tunes which are, perhaps, amongst the most generally beloved of all our national music. They have such splendid names, recording some historical event, a family joke, or a famous dancer such as the 'Seven Men of Moidart', 'Jenny's Bawbee' and 'The Duke and Duchess of Edinburgh'. Listen to famous bands on the wireless and television, and practise so that you can play the piano (*any* piano, by the way!) for hours on end.

Playing for ballroom dancing

PLAYING for ballroom dancing, too, can be learnt from an expert; two pianos are ideal for this. Playing for dancing classes, Music and Movement and Keep Fit – and above all accompanying, are excellent sidelines for the competent player who is not of concert rank.

Even if you can't call yourself a pianist you can probably be a most useful person if you can help out at children's parties for musical bumps, 'Nuts in May' and 'Oranges and Lemons'. It's so much more fun with music. You may not be able to manage the Moonlight Sonata, but you may never be asked for it, and if you can play 'The Gay Gordons', the 'Palais Glide' and 'Sir Roger' for twenty minutes on end, you'll be in enormous demand. You can keep it dark that this is the full extent of your repertoire!

The organ

If you are a good reader, why not have some lessons on the organ, and so be able to play for a service in an emergency? To lead congregational singing is very inspiring. The pointing of the psalms may seem confusing at first, but is easier if you are able to play the chant from memory; you should learn a few well-known ones by heart. Some of your old 'pieces' learnt years ago at school will come in for voluntaries, though there are suggestions in the list on p. 166. Do keep a copy of the two wedding marches handy – they are so often wanted.

Accompanying

ANY young players who are really musical and sympathetic should be taught to accompany other people. It needs a lot of practice. You must be able to read the solo part at the same time as your own accompaniment, and keep more than one eye on the player or singer. You must be prepared to skip a bar – or add a few extra if need be – and go on playing even if there is a page missing in your part, or the music falls off

the desk. After all this, it is the soloist who gets the applause, and you'll be lucky if you can get in just a small bow.

All the same it is very thrilling, especially if you get a chance of playing for a famous artist. It's just like playing tennis with an expert, you didn't know you were so good — they lead and you follow and yet you feel you're doing it all yourself. Good accompanists are rare. There are many superb players and singers who wander miles away from the written music, and why not? But they do need someone who will follow them, not just play blindly on. It is possible to make a competitor win or lose a competition by your accompanying. Learn to keep them company and you'll be in great demand to help and encourage nervous people on to the platform, or your choir into the finals. This is an especially sensible study for the not too brilliant solo pianist. You'll have to take some lessons on a fiddle and learn about the bowing and other snags, and also really understand wind instruments and breathing in singing if you are thinking about being a serious accompanist but they always make a good living. At least a term on an instrument in each family would be very worth while.

How to keep up the pupil's interest

EVEN the most gifted child is bound to find practising a bore from time to time. Teachers must try to introduce variety into the music lessons, and find practical uses for music, such as playing for assembly, community singing, dancing class or gym. There should be plenty of small informal concerts and other landmarks. Music exams in the early stages mean working far too long on one set of pieces. I can't really see much point in spending so much money and time in order to have your name in the paper! But perhaps they do encourage young learners, though I should have thought a chance to play at a small concert for parents, with tea and buns afterwards, would have taken less time, and been less expensive and more fun, besides giving the mothers a chance to talk to the teacher.

Noise of practising

IN many houses the piano is necessarily kept in the only sitting-room, so teachers must aim at teaching touch and dynamics from the very beginning. In this way, even the very first efforts are as pleasing as possible. The problem of what to do about flat dwellers seems insoluble. There may be no other way but to confer with the neighbours and ask when the least inconvenient times to practise would be, though there are ways of deadening the sound, such as putting the piano on rubber feet, surrounding it with special sound-absorbing material and taking care not to put it against a party wall, etc. But the obvious answer is that all blocks of flats should have a few sound-proof cubicles in the basement which could be hired by the tenants at certain times, and where any amount of noise could be enjoyed, where young people could play the bagpipes or the piano accordion to their hearts' content, and really hard-working people could study in peace and quiet, away from television, unco-operative parents and young children. This idea seems obvious, so let us hope this book will reach the people concerned, and we shall soon have sound-proof rooms in all new buildings.

Buying a piano

IF ever there was a need for expert advice it is when buying a piano – and advice from someone who is not influenced by the condition of the case, which is all that apparently sells pianos in newspaper advertisements. A good piano tuner is the best person to ask; he'll know what to look for. Generally speaking, a good old piano of a well-known make is to be preferred to a modern, brand-new piano. A grand piano is sometimes only grand in appearance. A good over-strung upright piano will have a better tone than a cheap baby grand. Cases can often be restored by the new owner himself if he is of the 'do-it-yourself' persuasion. The snag is that a really ancient piano may have been built to a much lower pitch, or

sometimes a much higher one. The tuner may advise re-tuning them to their original pitch, otherwise they may go out of tune very quickly. This would not matter to a beginner, unless he had an unusually good ear, or had 'absolute pitch' (see p. 148), or unless he wanted to play with other instruments. If you can find a real old bargain you should not be too bothered, as ears can be re-trained; the great thing to do is to be sure to get hold of a piano and *learn to play!*

Pianos should be tuned twice a year, and cleaned inside and out, and some moth-proofing powder should be sprinkled over the pads by the tuner. If you can keep an electric heater in the piano (there are special ones made) it will not suffer from being kept in an unheated room, or from not being played on very often. These heaters are specially valuable in draughty halls.

The cost of a piano

UPRIGHT pianos cost from five to thirty pounds for a poor one, or from sixty to two hundred and fifty for a good one. Second-hand grands cost upwards of a hundred and fifty pounds and new grands up to seven hundred and fifty.

How to fit a piano into a modern flat

I HAVE heard of cases where young people, though real musicians, can't bear to spoil the look of the really enchanting flat they have so excitingly decorated, and have left the piano with Mother. There never seems a right time to bring it over, and they gradually learn to do without it. Such an awful pity. With a little ingenuity even the most desperate piano can be fitted into an attractive room, be it all fancy wallpapers and antiques, or the last word in contemporary décor.

If you really want the piano to fade away into the background until you need it, take a strong line and cover it completely with stick-on plastic film, then wallpaper over the film or even distemper it! Covered with a gay rug, a cashmere

shawl, or even a tiger skin, it can become quite a feature. Boxed in with removable hardboard panels it can make a splendid room divider, especially when surrounded by ladder-type shelving (old play-pens from the local junk shop). This makes extra storage room for a projector, music, even skis and boots and other gear and open shelves for the inevitable trailing plants, stuffed birds and other treasure-trove. Don't be beaten by its rather unpromising Victorian exterior! The grand that you get landed with can be something of a problem, but do remember that if you sell it you may get twenty-five pounds, and when you want to buy another one you may have to pay five hundred, so it is well worth while making it fit in somewhere. Again, plastic film is useful, since it does make a really scratch-proof surface, especially if you use two layers, the first direct on to the wood so that you can peel it off easily, the second with the backing paper left on, pasted on to the plastic film. Alternatively, fit a 'Formica' top. Grand pianos are immensely strong, and will even make an emergency bunk if necessary, with a rubber mattress. Don't let it go during the years when ready cash and space seem so precious. The baby in the pram may be demanding a piano in ten years' time. If you really 'can't take it with you' do what we have done with a veteran Broadwood, built about 1840, and bought for five pounds. Advertise it in the local paper and lend it to a church hall for ten years.

During the war, when we all moved round so much, I did find that if I took our own lampshades, cushion-covers, one good picture, and the old schoolroom piano, *any* furnished rooms could be made to feel like home!

CHAPTER 8

The violin or fiddle

THE VIOLIN is the best known of the string family, and is possibly the most beautiful of all musical instruments. Although it is the most difficult to play, it redeems all the time spent on learning it, because no other instrument allows of such individual playing. A fiddle player need never be lonely; he has a companion for all his leisure hours. With reasonable practice he will go on improving all his life.

The violin has a wide compass, from G below middle C up to three or more octaves. There are dozens of ways of producing one note, the fingering as well as the bowing varying the tone quality. The player is always discovering new effects. As well as being the finest solo instrument, the violin takes part in every kind of orchestra and dance-band, and in chamber music.

There are innumerable competent pianists, but never too many fiddlers.

Learning the fiddle

As I have said more fully on p. 28, a child can be introduced to the violin when very young, if you can get hold of a very small instrument, by being taught to play on the open strings, in time to the music, and holding the body of the instrument with the left hand, as in the third position. Thus, when he is ready for serious lessons, at, say, about nine and a half years old, he will already be familiar with the *idea* of playing. Should the parents want the child to make music his life's

work. he should begin rather earlier, but then he will probably have someone to help him at home.

If there is no one able to accompany the child, see if you can get hold of a tape-recorder, and get someone to record some good plain chords and a cheerful tune to which he can play good, long, strong, bold notes on the open strings. The scales of A and D should at first always be played with two notes to each degree of the scale. (If the first note is a bit out of tune there is always hope for the second!) Parents who have a copy of my book of music for young players, *The Band Book* (O.U.P. 5s.), will find that the piece 'St. Patrick's Day' makes a splendid accompaniment for open string practice, and 'The Bells of Vendôme' for the first two fingers. On a tape-recorder the teacher can even record useful reminders, such as 'Bend your wrist', 'Hold it up', etc. The accompaniments give plenty of confidence, for, the first scratchy notes being partly submerged, the young players feel that they are *really playing* and it's all 'super fun'.

Again, if you have no piano, it is best to buy a mouth-organ or a good English recorder in the key of D and learn to tune from one of them. They are easier to tune from than a tuning-fork, which is expensive and easily lost.

Adult beginners

STARTING to learn the violin after you are quite grown up has many advantages. You really want to learn and are not just being 'made to do music'. You can read the musical notation, or will soon learn, and you probably play the piano a little, sing and can concentrate for longer. Of course your fingers won't be so supple and you'll mind the out-of-tune notes more. You'll need a friendly accompanist just as much, but you can work the tape-recorder yourself and record your progress, which is very useful and helpful. A sympathetic teacher will allow you to have 'props' such as stamp-paper frets on the fingerboard of the cello, and elastoplast on the neck, for your thumb position, so that the correct place

for each finger soon becomes a habit; you don't need to experiment and you'll soon make headway. You will have to understand that you may never achieve a first-class technique, but with hard work you will be able to play with an orchestra, taking a simple part, and that is immensely rewarding.

An adult beginner, and certainly an intelligent musical child, should be allowed to study *vibrato* almost at once, so that as soon as his technique is safe enough he will have it 'in stock' and can make use of it where needed. It makes all the difference to tone production. I also insist on dynamics from the very first. This is so much more important on a stringed instrument than on anything else, as of course *forte* passages are bowed differently from *pianissimo*.

Buying a violin

A GOOD student's model can be bought from four pounds upwards. A cheap, but correctly fitted violin with tested strings of good quality and a comfortable chin rest is much easier to play than a really good violin with a badly fitted bridge and poor strings. So many children are expected to play on impossible violins. The fitting should be done by an expert, not left to the music-shop assistant or the teacher. The young violinist should always have a spare fitted bridge in his case. Pads are nearly always necessary, and for very youthful players can be held in place with a rubber band, or put inside the jacket. Many teachers recommend a shoulder rest, of which there are several models available, and though they are expensive, costing from two pounds, they are well worth while, since the fiddle rests securely on the shoulder, freeing the left arm from any effort needed to hold it up. A teacher would recommend the best model after a child has had a few terms' lessons.

Strings and bows

ONE of the snags of learning a stringed instrument is the

replacement of the strings. A *very* young player can make a start without an E string (usually the most easily broken). Wire E's should never be used by the very small players, nor by an older pupil until he is really careful and understands how to tune them. Nylon and metal can be obtained and are splendid. They last for months and do not go out of tune nearly so easily.

Except in the case of a very young violinist expense should not be spared in the choice of a bow. Bows should be re-haired once a year and kept well resined and clean.

Choosing and looking after a violin

THERE are several sizes of violin for children. A child should not have one that is too big. The smaller violins cost the same as cheap, full-sized ones. The instrument must be kept warm, clean and in perfect order. Care and affection for the violin should be part of the training – sometimes an old violin is seen to be very dusty and dirty inside. The best way to clean it is to put in a spoonful of rice.

If there is already a violin in the family it should be taken to a reliable firm and valued and thoroughly overhauled before being played. It is advisable to keep any very valuable instrument at home, and to invest in another cheaper one for school use. An old violin is very easily broken.

Violins get out of order in damp climates; however, there is a special glue which is used for instruments to be taken abroad. They should be kept in strong wooden boxes inside plastic bags.

Fiddle players should never chase about on bicycles, carrying a violin-case in their hands. I have heard there are some excellent canvas cases made to carry instruments on your back, but have not been able to run them to earth. No doubt they will soon be for sale in all music shops as the fashion for scooters grows, but an ordinary, large rucksack is very useful.

Music for the violin

BESIDES the great wealth of solo and orchestral music for the violin, there is plenty of music of all kinds that can be played by very modest performers. Many classical sonatas are fairly simple and much of the music for string orchestras is quite elementary, apart from which there are hundreds of collections of pieces for every grade – traditional tunes, reels and dances and popular music of every kind. Players unable to tackle concertos need not despair. They should aim at playing the music they *can* play, just as musically as possible.

Recorded Music:

Beethoven. Violin Concerto in D. Op. 61. 33 CX 1194.

Mozart. Sonatas for Violin and Piano. K. 481 and 296.

DGM 18307.

CHAPTER 9

The viola, cello, and double bass

THE VIOLA is the tenor of the violin family. It is bigger than the violin, and is tuned A D G C. It is an essential instrument in the orchestra, and has a slightly more reedy tone than the violin. The music for the viola is written in the alto and treble clefs.

When to learn the viola

ANYONE with no previous knowledge of a stringed instrument, especially anyone under fourteen, is recommended by most teachers to spend a few terms on the violin since it is much lighter to hold, and until the arms are accustomed to the position, the smaller instrument is an advantage. But it is perfectly possible to learn the viola straightaway, and most grown-up players would find it preferable.

Apart from the weight, the stretch is substantially greater. It is, therefore, not a suitable instrument for a very young player under about twelve, or for anyone with a small hand, although it is wonderful what can be achieved with practice.

A violinist would be able to change to the viola very easily. The alto clef is not at all difficult. The fingering can be written in at the beginning of each line until the player is familiar with reading in that clef.

Buying a viola

PROVIDED it has been fitted by an expert, and has really good strings, an inexpensive viola is often quite satisfactory.

A school viola costs from six pounds fifteen shillings new,

but a good second-hand one can often be bought for five pounds. A fairly heavy violin bow is used. Good viola tone depends largely on good bowing, which is impossible with a cheap bow.

Violas vary in size, but an undersize viola cannot be recommended. The small models do not produce the true viola tone.

When buying new instruments for a school orchestra it is worth buying two identical violas, if that is possible, because these instruments vary a great deal, and if there are only a few, it is very important that they should match in tone quality.

The advantages of learning the viola

THOUGH the technique of the viola is the same as the violin the viola parts are on the whole simpler than the first and second violin parts, except in modern chamber music. And in much orchestral music the viola part is really very easy, since the high positions are not much employed. So in fact as soon as you are familiar with the two clefs, and can play in tune with certainty – this is more difficult for the instruments which play an inner part – you can become a useful member of an orchestra. The viola is one of the rarer instruments amongst amateurs and players are always in demand. Many people have realised a life's ambition to play in an orchestra, after being made to learn the viola by their grandchildren in order to complete the family quartet. People with a real feeling for harmony will get special interest and pleasure from playing an inside part.

The viola, therefore, is an excellent second instrument for a pianist who wants to take part in orchestral music, or for anyone who has not a great deal of time for practice.

As well as being an orchestral instrument the viola can be a very beautiful solo instrument. Where the tenor part in a choir is rather weak, a viola can be most useful. It blends especially well with the organ or harmonium, and can be used to lead the singing where there is no choir.

Music for the viola

THERE is not a great deal of solo viola music, but a number of modern composers have written for it. A keen player will soon learn to read in the treble clef. A good deal of classical violin and cello music can be played on the viola.

RECORDED MUSIC:

Bach. Brandenburg Concerto No. 6 in B flat. LXT 5512.

The cello

AS well as forming the bass of the string family, the cello is a fine solo instrument. It is possible to play every shade of tone from *fortissimo* to *pianissimo*, as well as to produce percussion effects. It is most versatile and sympathetic, and always a favourite solo instrument. The cello is tuned A D G C below middle C.

There is endless music for the cello, and a part in every orchestra or band. Where there are several cellos, and other instruments are missing, it can help out other parts, reproducing easily the tone quality of other instruments.

The cello is not so scratchy as a violin, and the elementary technique is easier to acquire, so that playing in the orchestra is often attained quite soon. Most school orchestra cello parts are very simple, and can be played after a term's lessons.

The cello is a great addition to a small group of players, and can often play off a piano part.

Cellos are made in several small sizes, suitable for young players with a very small stretch. A strong boy or girl with the right personality can begin to play at eight years old. (See p. 28.)

Learning the cello

IT is essential to keep the fingers down when playing the cello. Therefore a child should not be given a full-size instrument until he can stretch the extended positions comfortably. The increase of tone is of no use to him if he cannot

play in tune. Some grown-up players who did not begin while their hands were supple may find that they can play better on a good three-quarter instrument, rather than guessing and 'hopping' on a full-size cello.

As with the violin, encouragement and help with practising is a real necessity for a young player.

To become a first-class soloist on the cello requires the same amount of time and trouble as to become a first-class violinist. But for the ordinary player the cello is certainly easier, and progress quicker. A young player, who feels he will not have much time for music once schooldays are over, is strongly advised to take up the cello. He will be able to get much more into the time, and will probably be able to play in the school band after a term's lessons, or as soon as he can play in tune with any certainty.

The cello is an excellent instrument for a conductor, or for anyone who wants to have experience of playing in an orchestra. And to anyone with a real sense of harmony, there is something very fascinating about playing the foundation of the chord. The cello player, as well as having strong and supple hands, must have the right personality. The cello is not a timid instrument.

All young players should get hold of a postcard size reproduction of Augustus John's magnificent portrait of Madame Suggia in the Tate Gallery, and put it up where they can see it when they are practising.

Buying a cello

PROVIDED it has been fitted by an expert, even a cheap cello can have an excellent tone. A new cello can be bought from twenty-five pounds or for less second-hand. A cello case costs from three pounds. It is best to buy one that has a music-case attached. A wooden case costs more, but it is not always needed, and it is heavy. The strings cost from four and tenpence a set, but with care do not need to be replaced very often. A bow costs from forty-five shillings and

expense should not be spared; the best possible should be procured.

A cello stands about five feet high. It is not really very difficult to carry about, and will go in the back of a car quite easily.

Music for the cello

THERE is abundant music of all sorts for the cello, both orchestral and solo, and once the player has learnt to read from the treble clef there is a lot of violin music which can be played.

There is a great deal of classical chamber music, and string orchestra music, that can be played by cellists of the most modest ability, as well as numerous trios and arrangements, which are useful for the adult learner.

RECORDED MUSIC:

'The Cellist's Hour', pieces played by Pierre Fournier and Gerald Moore. 33 CX 1606.

The double bass

THE double bass is the largest of the string family, and also the biggest orchestral musical instrument. It adds sonority and depth to the ensemble, and is generally used to supply the foundation of the harmony; it rarely plays anything in the nature of a theme. Owing to its great size, the thickness of its strings, etc., the bass is rather slow to speak, and is happiest playing good, strong, solid notes rather than quick scale passages. It is not really a solo instrument, though naturally it is quite possible to play tunes on it. Plantation songs can be very effective when played on the bass with piano accompaniment.

The bass is capable of nearly all the effects of a cello, but they are rarely made use of. It can make every kind of sound from a low growl to a rasping, rough, reedy note. *Pizzicato* on the double bass is especially effective and is frequently

employed. In dance-bands it is nearly always used as a percussion instrument.

The double bass in the modern orchestra has four strings, tuned to G A D E, two octaves below middle C. The music is written in the bass clef, and the actual sound is an octave below the note written.

The double bass, though not always considered essential in an orchestra, has the effect of improving the tone of all the other instruments when it can be included. This is especially true of amateur orchestras. Conductors should spare no pains to add a good bass to the ensemble.

Learning the bass

PROVIDED the player is the right type, the bass is certainly the easiest of the stringed instruments to master, and a player might well be included in the orchestra after a week or two's lessons. Pieces of cellotape on the neck of the bass, which can be felt by the thumb, are a useful short cut to playing in tune, as it is almost impossible for the player to hear himself playing at first, amidst the clamour of the orchestra. These, and even frets on the fingerboard, will help to give him confidence, which is important for the player of such a bold and noisy instrument!

Most teachers would advise a term on the cello before tackling the bass. The cello can be strung and fingered in the same way as the bass, and the orchestral parts studied on the smaller instrument. Where it is impossible to practise the bass, for the reason perhaps that it cannot be taken home, the learner will find this is a very good plan; after having practised the notes and the bowing of his part, only a short amount of practice on the larger instrument will be necessary. There are practice basses made that do not take up so much room, but these are disheartening instruments and are not to be recommended.

As the bass stands some six feet high the player needs to be at least five feet four inches in height, and fairly strong, with

big hands. On the whole the bass is much more suited to men, though girls often manage to play it very well. Good bowing requires a certain amount of power.

The bass is a fine instrument for the pianist who wants to play in an orchestra. It is also an excellent instrument to suggest to anyone whose daily occupation includes rough work, and whose hands are not suited to an instrument requiring delicate fingers. Again, the bass is the ideal instrument for the player who says that he has no use for classical music. He can be persuaded to learn so as to play in a dance-band. When once he can play he can choose again which music he likes best. He is very likely to enjoy playing both!

There is a part for the double bass in all classical symphonies, as well as in most classical string music, and in some chamber music. It is extremely simple to write a double-bass part to most school band music. A bass player should be encouraged to learn to put in a simple part by ear, playing *pizzicato*, and where the player is very inexperienced (see notes) the strings can even be tuned up a semi-tone for music that is written in flat keys.

A cellist would find he was able to play simple music on the bass after a few hours' practice, and where there are two school orchestras, it is quite usual for some of the older cello players to play the double bass with the younger section.

Buying a bass

MOST orchestral societies possess a double bass which is lent to the player. New, they cost from forty-seven pounds or more, but a second-hand bass can often be bought from twenty-five pounds. They are objects of which people tire; and if you are lucky you may come in for a real bargain. Generally, a second-hand bass is to be recommended, so long as it has been well looked after, and is well fitted. A bow costs about three pounds ten and a set of strings about two pounds fifteen, but they last a very long time if treated with care. A case of canvas costs about five pounds but basses are not

very particular, and are quite all right without a case in a safe, dry place. Polythene or plastic can be wrapped round the strings.

The old-fashioned bass

THE old-fashioned bass had three strings, but unless that is the only one available, it is not to be recommended, since the fingering has to be largely re-learnt; all the same, these old basses can give good service. The alteration of fingering necessary for a four-stringed model would not be difficult for a keen player. These instruments can often be bought for a song at sales, etc. They are a good deal smaller, which is a useful consideration. It is sometimes worth having a three-string converted to a four-string instrument. This might come to more than the instrument cost, but would be worth while all the same.

Storing the bass

STORING the bass often seems an insoluble problem because if it is kept in a big room used for other purposes it will be sure to have some adventures. A good way is to rig up a tackle with loops round the waist, tail-pin, and neck of the bass, and to haul it up into the roof. The 'halyard' can always be kept padlocked. It is a pity that many small orchestras try to get along without a bass, because of the trouble of storing it. Once an instrument has been secured, players or willing learners appear like magic. A bass can be carried quite well in a car with a sunshine roof, a roof-rack, or a large boot. If it has no case it can wear a rug or coat when travelling; a plastic mac', or even oilskins are excellent, including the sou'wester.

RECORDED MUSIC:

Dittersdorf. Sinfonia Concertante. PMC 1078.

CHAPTER 10

The guitar

(Contributed by Mr. Jack Duarte)

IN THE first edition of this book (1944) the chapter on the guitar said: '... is not often met with nowadays except in a dance-band.' Now, in 1959, the guitar is almost a way of life, and music shops have only recently been able to supply enough guitars to meet the demand.

The guitar is a friendly and sociable instrument, and guitarists are the most gregarious of musicians; the guitarist in a strange town thinks first of any local guitarist he may have heard of – and knows that he will be welcome if he calls upon him.

Spanish and plectrum guitars

ALTHOUGH all guitars have six strings and a fretted finger-board, they are of two distinct kinds. The classical guitar, sometimes called the Spanish or concert guitar, is musically the most rewarding and the most expressive; it has a body with flat back and front, a round sound-hole, and six strings of nylon (the thickest three being wound with wire) which are fixed directly to a bridge glued to the front of the body, and which are struck with the fingers of the right hand. The guitar used in jazz, dance music, and much light music, is called the plectrum guitar, since its steel strings are struck with a tortoiseshell or celluloid plectrum held in the right hand. It is easily distinguished from the classical guitar, having a body shaped rather like that of a violoncello – with curved back and front, and two 'f-shaped' sound holes;

its bridge merely carries the strings on their way to the end of the guitar where they are anchored to a hinged tailpiece. Unfortunately there are many cheap and nasty instruments on the market which are unsuitable, either as instruments on which to learn, or as investments! The inexperienced would-be learner should first consult a teacher before buying a guitar; most music shops are woefully ignorant of how to judge guitars, and know little more than their price. Only buy without advice if there is no one to help you – and even this need never happen as you can always write for advice to the editor of the *B.M.G. Magazine* (20 Earlham Street, London, W.C.) or to his guitar contributors, Jack Duarte and Terry Usher.

Learning the guitar

THE guitar can give you as much music as you are prepared to work for; it is not an easy instrument to play properly (no instrument *is*) but it is quite easy to learn a few chords with which to accompany singing. Once you have a guitar, however, you are not likely to be satisfied for long with what real players call ‘the three-chord trick’, and you will want to play more of the wonderful treasury of music that exists for the guitar. For this reason you should not try to start ‘in the middle’ by learning those few chords, but should begin right away with a good teacher – *very* few people indeed ever start to learn properly and give up!

Guitar schools

IF you live in or near London, you should certainly learn at the Spanish Guitar Centre in Cranbourn Street (classical guitar only) or the Central School of Dance Music in Wardour Street (for the plectrum guitar); both Schools can advise on and supply good instruments (you can begin safely on one which costs as little as about twelve to fifteen pounds if you take advice, but do not trust anything that costs less –

you have been warned!). The Spanish Guitar Centre even *lends* you an instrument free of charge until you have made up your mind whether to go on learning or not.

Many L.C.C. and rural schools include guitar classes (mostly as evening classes) which, though very reliable, are not as thorough as those given by the two Schools mentioned above. There are good teachers in other parts of the country, and advice about these can be got by writing to the London Guitar Society (154 Norton Way, London, N.14) or by studying the 'Teachers' column in the *B.M.G. Magazine*; as advertisements are not selective it is best to write for advice.

Class tuition is as effective as lessons from a private teacher, if it is well conducted. Not only is it much cheaper, it also opens up contact with others who are interested in the guitar. Whatever you do, do not try to teach yourself from a book if it is humanly possible to find a teacher – he sees mistakes you cannot see, and you can develop more bad and cramping habits in a few weeks than a teacher can get rid of in a year.

The advantages of learning the guitar

THE attractions of the guitar are innumerable – it is the only instrument (apart from the piano and other keyboard instruments) that is entirely self-supporting, and needs no accompaniment; it is the only instrument of that kind, other than the more limited piano accordion, that can be carried easily and kept under the bed. It is a quiet instrument compared with most others, and it offends nobody even when you are learning; the frets ensure that, if it is properly tuned to begin with, all the notes are dead in tune, and there is none of the torturing agony of 'out-of-tuneness' with a beginner; as it is so quiet it is ideal for playing in a flat, or in the next room to the television; you can successfully play *any* kind of music on the guitar, though the plectrum guitar is best suited to the lighter kinds of music, and the classical

guitar is most at home with everything from Spanish folk-music (Flamenco) to Bach, and medieval lute music – with most things in between. Added to this there is the feeling, not paralleled by any other instrument, of belonging to a large friendly family, for that is what guitar players are; you can meet and play with them, write to them, read the various magazines that are published for guitarists, and belong to the numerous guitar societies and clubs that exist in many parts of the country. Above all there are many good gramophone records of fine guitar playing, and concerts of guitar music (there is even an annual Guitar Festival in London); we have in England two classical guitarists who are amongst the very best in the world – John Williams and Julian Bream; Andres Segovia (the greatest guitarist in history) visits this country once a year and plays in many cities.

Do not let it deter you that you cannot read music; music is easily learned. In playing solo, in duets, in combination with other instruments, or in accompanying the voice, the guitar has boundless possibilities – so much so that few people (including artists well known to the public) ever make use of more than a tiny fraction of them. If you think that the guitar is just something to strum around the camp-fire, under a balcony, or in a skiffle-group, then you have no idea what you are missing! The guitar has an astonishing variety of tone-colours, especially the classical guitar in the hands of a real artist.

Whatever kind of music you want, the guitar can give it to you, and it will, at the same time, give you a lifetime of pleasure such as few instruments can. You can even bask in the mildly snobbish pleasure of reflecting that the guitar type of instrument is one of the very oldest in the world – but never has it been so widely popular as it is today, when it has ‘struck a chord’ of sympathy in so many people who react against the growth of ‘canned’ and ready-made entertainment and wish to create something real and beautiful themselves, no matter how humbly.

RECORDED MUSIC:

Bach. Chaconne (Segovia). AXTL 1069.

Spanish music played by Laurindo Almeida. P. 8373.

Pete Seeger's Guitar Guide (with instruction booklet).

12 T 20.

CHAPTER I I

Other stringed instruments

THE UKELELE, a small and simple instrument of the guitar pattern, has four strings, tuned to the key of the music to be played; in the key of D they would be tuned A D F sharp and B. It has a long fingerboard and usually a fretted neck. The strings are generally of gut, though some dance-band instruments have metal strings.

The music for the ukelele is written in special notation called tablature, which is found printed above some dance music and popular songs. It is not necessary to be able to read ordinary music to follow it. But instead of blindly following the tablature it is much better to know what chord you are playing, so work through the chords on p. 143 in Chapter 21, tuning your ukelele into the key of C.

The ukelele is quite easy to learn, and a player with a good ear could master the most important chords in an hour or so. A musical player, with an idea of harmonising, could soon learn to accompany songs and play from piano accompaniments.

The main characteristic is the percussion effect. It is more suitable for dance music than accompanying voices, though as it is so easily carried about, it is especially suitable to take on a walking holiday.

The ukelele costs from a pound to five pounds. There are several good tutors available, and these can be supplied by any music shop.

RECORDED MUSIC:

George Formby. 'The Ukelele Man No. 1.' SEG 7550.

The banjo

THOUGH the banjo is a member of the guitar family the sound-board is of parchment, stretched over a metal hoop, and resembles a drum. There are usually five gut strings, which are tuned to A below middle C, E above, G sharp, B and E, the lowest string being the melody string on which the tune is played, the other strings being used for the accompanying chords. The fingerboard is fretted.

The banjo is sometimes played with a plectrum of tortoise-shell.

One usually associates the banjo with the coloured people of America, and from them it came to be used in dance-bands everywhere. It is not very much used in these days, its place having been taken even in dance-bands by the guitar. There are several different-sized banjos in use.

It is not very difficult to play, though not so easy as the ukelele. (See p. 78.) It is more limited in expression than the guitar, and has rather a dry tone.

An old banjo is often found in the attic, or can be bought in second-hand shops for a few shillings. A good, new banjo might cost from ten to twenty-five pounds.

RECORDED MUSIC:

Pete Seeger's *Banjo Guide*. 10 T 23.

The mandolin

THE mandolin, with its pear-shaped body, is a survivor of the lute family. The most usual instrument has eight strings, tuned in pairs to the same notes as a violin. The fingering is the same as for a violin, and the player is helped by frets on the fingerboard. It is played with a plectrum made of tortoise-shell. The range is three octaves.

The tone of the mandolin is thinner and more metallic than the guitar, and it is chiefly used as a melodic instrument. A characteristic of mandolin playing is the tremolo effect.

A mandolin can be bought new from four pounds upwards, but can often be picked up very cheaply second-hand.

RECORDED MUSIC:

Vivaldi. Concerto for two Mandolins and Strings. ALP 1439.

The balalaika

THE balalaika is as characteristically Russian as the bagpipes are Scots.

It is a three-stringed instrument of the lute family. The strings can be plucked with the fingers, or struck with a plectrum. It is a charming instrument and really quite easy to play, and it seems a pity that some of the people who are so often seen on the stage carelessly strumming the strings do not learn to play it. A person with some knowledge of music should be able to master the principal chords in a few hours.

It is generally used as an accompanying instrument, but balalaikas are made in various sizes corresponding to violins, violas, and cellos, and these combine to form orchestras.

The best way to get hold of a balalaika would be through a dealer in second-hand instruments, such as Mr. Morley, 39 Old Brompton Road, London, S.W.7.

RECORDED MUSIC:

Wolgalied from *Der Zarewitsch*. 45-71122.
Russian Song Recital. Collet D 1996.

Specialists' instruments

THERE are several instruments that have not been included, because they still count as specialists' instruments, though the playing of them has lately become very popular. They are not within the scope of this book, and in any case it is doubtful whether anyone would start to learn music on one of them, as they are still fairly inaccessible. It would be best to take up the lute after a few years' work on the classical guitar.

CHAPTER 12

The flute, piccolo and clarinet

THE FLUTE is the treble of the woodwind family. It consists of a tube, about two feet long, of wood, ebonite or metal, stopped at one end, with a series of holes which are covered by the fingers of both hands. It has no reed or mouthpiece. The sound is produced by blowing across the mouth-hole near one end. The fingers do not cover the holes directly, but rest on metal plates fitted with pads.

The natural scale of the flute is D, but it is not a transposing instrument. Its range is three octaves from middle C. The flute and other woodwind instruments can be tuned to within a quarter of a tone by pulling out the head joint.

The tone of the flute is beautifully pure and mellow when properly played, the lower notes being rich and full, while the high register is clear and brilliant. It has great carrying power in the hands of a good player. It is capable of great agility in the manner in which it can jump intervals and play scales and arpeggios at almost incredible speed, largely owing to the comparative simplicity of the fingering and the fact that the flute over-blows at the octave.

The flute is both a solo and an orchestral instrument, combining especially well with other woodwind, voices and strings. In the orchestra it is scored for the highest pitched wing part, though it is often used to decorate or outline the theme played by the strings.

Learning the flute

To play the flute it must be possible to stretch the distance between the holes with ease. Twelve years is about the right

age to start, but the flute can be taken up at any later age. A young beginner is advised to get a penny whistle, or simple recorder, and learn to play tunes on it while he is learning to get a good tone on the flute. Some people take a little time to make any sort of sound on the flute. The great thing to concentrate on at first is tone production, because however agile you may become with your fingers, a fuzzy tone will spoil everything. It is just a matter of practice, though some people naturally find it easier than others. Once a good tone has been acquired, it is easy to maintain, provided you keep your lip in training.

The flute is one of the easiest instruments to learn, though really first-class amateurs are rare. A keen and musical boy or girl of fourteen with some knowledge of music, should be able to play simple solos at the end of the first term, and in the school orchestra after a year. Progress is quick after good tone production has been mastered, but a good ear, a sense of rhythm and of melodic line *and a real sense of phrasing* are necessary to make an interesting soloist.

Regularity of practice is important. A few minutes every day is advisable after lessons have been given up.

Buying a Flute

No one can play very well on an old open-holed flute, as on these instruments, or eight-keyed flutes as they are called, the holes are actually closed by the tips of the fingers themselves. If a player started with this type and afterwards decided to change, it would mean re-learning a whole system of fingering.

The best-known type of modern flute is the Boehm, which is really necessary for advanced playing. (See p. 147.)

A new eight-keyed flute costs from twelve pounds and a Boehm from twenty-four pounds. Good second-hand flutes are usually available and cost from eighteen pounds. Expert advice is necessary when buying any wind instrument.

It is essential that all woodwind instruments should be

'low pitch'. (See p. 149.) Bargains are usually found to be the old 'high pitch'. A flute measures twenty-three and three-quarter inches from the centre of the embouchure or mouth-hole to the foot.

Metal flutes are lighter to hold and require less breath, but they lack the range of tone-colour of the wooden instruments, and do not blend so well with the other woodwind instruments.

Reconditioning a second-hand flute might cost about six pounds ten.

The advantages of playing the flute

APART from the fact that the flute is an orchestral as well as a solo instrument, it is a very practical one. It is easy and light to carry about; it can be taken to pieces and fitted into quite a small case; it has nothing to go wrong, and, with ordinary care, should need no repairs. It should, however, be taken to a reliable firm every two years to be re-corked and re-padded. All wind instruments must be dried after being played.

A flute can be added to almost any combination of instruments and is useful for augmenting the melody line if there is no flute part.

The flute can be played out of doors, and sounds specially well. It can be played from song-books and violin music.

RECORDED MUSIC:

Bach. Suite No. 2 in B minor. ACL 29.

Grieg. Peer Gynt Suite. *Morning*. ALP 1530.

The piccolo

THE piccolo is a small flute which plays an octave higher in pitch than the flute. It is fingered in the same way as the concert flute. The tone is shrill and penetrating, and it is used in orchestral music for some special effect. Besides its use in the orchestra the piccolo is a solo instrument. There are many enchanting solo pieces for the piccolo, gay and sparkling; they

often supply the most popular turn at a concert. A flautist should always get hold of a piccolo and make himself master of it, because as apart from its orchestral use, the instrument is so tiny that it will go into a pocket, and so can accompany its owner up mountains, and to places where a flute might be too cumbersome.

A good piccolo costs from about twenty pounds though second-hand ones can often be picked up quite cheaply. An orchestral player should see that his piccolo has the same system of fingering as his flute.

The clarinet

THE clarinet consists of a wooden pipe, usually made of African blackwood, about two feet six inches long, with a single reed clipped to the back of the mouthpiece. It has a range of over three octaves.

Though the clarinet is often associated with the brassy brilliance of the dance-band, its own true tone has a rich and mellow sweetness, with much variety between the three registers, and is capable of most lovely inflexions. The combination of these qualities makes it indispensable to the modern orchestra, and gives it many opportunities as a solo instrument.

Learning the clarinet

THE clarinet is not relatively very hard to learn, though it takes some time to produce a good, clear tone. The conformation of the lips and teeth have something to do with it, and it is easier for some people than for others. The fingering is fairly simple, particularly on the lower register. It is a very suitable instrument for ladies, provided their hands are large enough to cover the holes comfortably.

A young player, with no previous experience of a wind instrument, would be well advised to experiment with a really simple instrument, such as the recorder, before embarking on the more complicated but essentially similar clarinet.

A boy or girl of twelve with some knowledge of music should be able to play simple tunes very soon, and take part in the school orchestra after two terms. It would not be advisable to start learning before the age of twelve, and it is almost an advantage to begin later. Many of the most successful players have begun after school.

For people going abroad to lonely places, the clarinet is an invaluable companion. It is one of the instruments that it would be just possible to learn from a *tutor*, after a few preliminary lessons on breath control, which is the secret of good tone production, and not in the least exhausting when tackled in the right way.

Buying a clarinet

AN orchestral player needs two instruments, one in A and one in B flat, as the clarinet is a transposing instrument. (See p. 147.) There are two systems of fingering in general use, the Albert or simple fingering (now only available second-hand) which (as its name implies) is simpler and more direct in construction, and costs from twelve pounds and the Boehm, which is more elaborate, and has extra keys to facilitate certain fingerings. It is the type which is generally adopted by professionals in England. (See p. 147.) These instruments cost from eighteen pounds.

A second-hand clarinet, provided it has been disinfected and put into good working order, is to be recommended for a beginner, and a pair can often be bought very cheaply through a teacher. It is always best to buy a pair, so that one mouthpiece can be used on both. The advice of the expert should always be taken when buying wind instruments. In second-hand instruments, it is important to make sure the clarinet is low pitch. (See p. 149.)

In schools, where beginners do not always possess their own instruments, it is quite possible for each player to possess his own mouthpiece, though this is not recommended. These cost from fifteen shillings.

It is possible to buy an ebonite or metal clarinet, which is not affected by extremes of climate.

The advantages of playing the clarinet

As well as being an orchestral instrument, the clarinet can well be added to any combination. Anyone who can play by ear will always be in demand to play for dancing when the band is at supper, or to lead singing, and it can always be added to a family string orchestra. The clarinet is quite portable; a case carrying a pair of instruments weighs about seven pounds. It can be played out of doors.

On account of its great possibilities of technique and tone-colour there is a large repertoire for the clarinet. It will always find a place in classical chamber music, either in wind quartets, or with strings. It is a great favourite with modern composers.

You can add a clarinet to a string orchestra by playing the viola part on the B flat clarinet, and where the viola part goes out of range, the notes can be raised an octave.

Upkeep of the clarinet

THERE is not very much to go wrong with the clarinet, provided it is well looked after and dried after being played. The re-padding necessary after every two years or so can be done by the player himself, if he is handy, and costs about twelve shillings. The reeds cost about eleven shillings per dozen, and a reed will stand about three weeks of fairly constant playing. A reed should be discarded as soon as it is at all soft. There is a great deal to learn about humouring the reed, the maladjustment of which accounts for the weird sounds sometimes made by inexperienced players. Some players like to make their own reeds.

Other clarinets

IT is possible to get a clarinet in C which does away with the transposing difficulty, since it can be played from ordinary

violin and piano music. It is sometimes seen in dance-bands, and is an asset for a player who really wants to be useful, although transposing is not really difficult.

There are clarinets in E flat, which have a shrill tone, and clarinets in E flat one octave below, used in military bands.

Music for the clarinet

THERE is a part for the clarinet in most classical and modern orchestral music, and in a great deal of chamber music. Some solo music and arrangements, chiefly by modern composers, have been written for it.

RECORDED MUSIC:

Mozart. Clarinet Quintet in A, K. 581. AXTL 1007.

CHAPTER 13

The oboe, cor anglais, saxophone and bassoon

THE OBOE is a double-reed instrument. It cannot be said to take any special part in the harmony, but to be used rather as an occasional solo instrument.

The natural scale is D, but the oboe is not a transposing instrument. The compass is two and a half octaves from B flat below C. A in the first register is used in the orchestra as the standard of tuning.

The oboe has a tone-quality that cannot be reproduced by any other instrument. There are two schools of oboe-playing; those who obtain a reedy, rather nasal sound, and those who play with a round hollow tone like that of the flute. The tone-colour of the instrument is very valuable in orchestral music. It has a penetrating tone, and one oboe can come through a large orchestra.

Learning the oboe

THE oboe is generally thought to be an unhealthy instrument, owing to the fact that the aperture through which the wind passes is extremely small. This means that the player is almost holding his breath, but so long as he does not play for too long at a time, makes sure of doing some deep-breathing exercises during the bars of silence frequent in all oboe parts, and provided he has been taught proper breath control from the beginning, there should not be any ill effects.

A few weeks on the recorder or penny whistle are to be recommended for a beginner on the oboe. Good tone on the oboe and the humouring of the reed are extremely difficult at first, and correct breathing, which is essential, is not very easy to acquire.

A boy or girl of eleven can start to play, as the finger-holes of the oboe are closer together than those of the flute or clarinet. The acquisition of a good finger technique is of first importance, and it is advisable to start at an early age, but there are several excellent players, chiefly women, who have begun much later in life.

If a child starts the oboe at school, regular practice of at least fifteen minutes, but not more than half an hour, is sufficient, since it is an exhausting instrument for the beginner. Frequent rests should be taken, and the reed changed occasionally.

At first the lips and face muscles get tired, which is only natural; these muscles must be trained like any others. Constant practice is necessary to keep the muscles in perfect condition. It is quite untrue that, as is sometimes suggested, playing this or any other wind instrument radically alters the features!

A young beginner should be able to join his school orchestra after from one term to one year, according to aptitude.

Buying an Oboe

THE best instruments cost from about a hundred and twenty pounds, though oboes with a simpler mechanism can be had from fifty pounds. Second-hand instruments can be bought from thirty pounds and are to be recommended for the beginner, so long as they have been taken down and disinfected, and re-padded by a reliable firm. Low pitch is important. (See p. 149.)

The complicated mechanism of the oboe is very delicate, and should not be tampered with, because to turn one of the

many little screws may throw the whole instrument out of gear.

The oboe cannot be recommended for taking abroad, as the wood cracks very easily in the heat, and, though metal oboes have been made, they are not very satisfactory.

The reeds for the oboe cost about eight shillings each, and stand about four weeks of steady playing.

RECORDED MUSIC:

Handel. Concerto Grosso in B flat. Op. 3-3. AP 13044.

Mozart. Oboe Quartet in F, K. 370. ABE 10012.

The cor anglais

THIS is a large oboe, a transposing instrument, playing a fifth lower than the oboe. It is very beautiful, often found taking a solo part, playing a melancholy melody. Many of the *obbligato* parts to arias in the big choral works by the classical composers are scored for the cor anglais.

A player would learn the oboe first, and, when he has mastered it, transfer to the larger instrument.

RECORDED MUSIC:

Dvorak. Symphony No. 9 in E minor, OP. 95. (New World.) Second movement. LPV 264.

The saxophone

ALTHOUGH the saxophone is classed as a woodwind instrument it is actually made of brass. It has a single reed, like a clarinet, but the fingering is more like that of the oboe, as it overblows at the octave.

It has much more volume than the clarinet, though the tone is rougher and harder; but in the hands of an expert player it can be most expressive and sympathetic, and is said to resemble the human voice more than any other instrument.

The saxophone is a transposing instrument. There are

several sizes which are pitched in different keys, the alto sax being the most popular member of the family, both in concert and dance orchestras. The tenor sax is pitched a fourth below the alto. The baritone sax is much larger and necessitates the use of a stand, and the bass sax (which is chiefly used in small bands instead of a double bass to provide harmonic and rhythmic foundation) is the largest member of the family, and is pitched a fourth below the baritone, and an octave below the tenor. The smallest member, and therefore the highest pitched, is the soprano sax; it is different from the other members of the family in that it is straight instead of curved. Its place in dance-bands has now been largely taken by the clarinet, which has a much better tone. The C melody sax is not often used in bands, but is useful, as it is not a transposing instrument and can play from violin and piano music. The saxophone is used in military bands and symphony orchestras, as well as in dance-bands. The alto sax is often used as a solo instrument in orchestral music, and is the most used in dance orchestras today.

Learning the saxophone

THE saxophone is easier to play than the clarinet, and a musical boy or girl of twelve should be able to play quite competently after a year's lessons, though, of course, thorough mastery of the sax and of the various members of the family required for a dance-band player takes several years of constant practice.

Though the alto sax is the most usual instrument, a player will be expected to 'double' on the clarinet, and also the baritone, if he wishes to get a really good job, and the more instruments he is able to play the better. The highest-paid players are all able to play the tenor, alto, baritone, and clarinet, as well as the fiddle.

For those who wish to play the sax as a hobby, the C melody is to be recommended, as a special part is not required.

There are a few lady players who are proficient on the sax. This instrument does not require a very large stretch.

Buying a saxophone

It would not be possible to buy a really good saxophone under about sixty pounds, but instruments that are useful enough for many people can be bought from twenty-five pounds. Many dealers sell them on the instalment plan. Second-hand instruments can often be bought for a few pounds, and are usually quite satisfactory. It is important with all wind instruments to have the advice of an expert, and to make sure the sax is 'low pitch'. (See p. 149.)

It is important to see that all second-hand instruments have been taken down and disinfected and put in good working order.

The reeds are bought separately and cost about fifteen shillings per dozen; a reed lasts about a month of constant playing. With second-hand saxophones see that the case contains the necessary extras, such as a pot of grease, the sling, a wiper, and a cover for the mouthpiece.

The saxophone is a very accessible instrument. It is easy to buy one, and easy to get a good teacher.

The advantages of playing the saxophone

THE saxophone is one of the most useful melodic instruments, as it makes a good deal of sound, and comes through well. Apart from its use in dance-bands it can be added to various combinations of instruments, and used to lead outdoor singing, etc.

Once he has mastered one of the family, the player will have little difficulty in changing over to one of the other instruments.

As the saxophone is not essentially a solo instrument, the player should take every opportunity of playing in a band. Good team playing is all-important, and needs special practice.

The breathing on the sax takes some practice, and it is advisable to have lessons from a competent teacher. It is important to learn the right posture, as otherwise playing can be very tiring.

One of the advantages of the saxophone is that it can be played in a very easy position; both the arms held comfortably at the sides, which is not usually the case with wind instruments.

The saxophone is a very portable instrument, and does not easily get out of order if it is looked after properly. It would be quite suitable to take out to a remote country.

Music for the saxophone

APART from the classical and modern orchestral music, there is a great deal of popular music for the saxophone which can be seen at any music shop.

RECORDED MUSIC:

Glazunov. Saxophone Quartet. LXT 5188.

The bassoon

THE bassoon is the bass of the woodwind family. It is played with a double reed which is inserted, not into the end of the tube as in the oboe, but placed on the end of a crook. The tube is so long that it is doubled back on itself for convenience.

The range of the bassoon is three octaves from B flat, one tone below the lowest string of the cello, up to about two above middle C.

'The wedding guest here beat his breast, for he heard the loud bassoon,' as the Ancient Mariner related, certainly shows what an impression the instrument can make. It may have been sounded by an inexpert player, or it may have been the resonant low notes, or the sharp attack of the *staccato* notes that so often strike people as comic.

The tonal quality of the bassoon is quite unlike any other instrument. It is very versatile, and in the orchestra is used to strengthen the fundamental harmony, as well as for effective melodic passages. The player can sustain long notes in the upper register in the same way as on the horn, but quick-scale passages are equally practical.

Learning the bassoon

THE first steps in learning the bassoon are fairly simple, and young players will find that they can often be included in the school orchestra, playing a simple part, as soon as they can play the natural scale of the instrument, and the well-known 'Lucy Long', but the bassoon is a difficult instrument to master. It is generally thought to be more difficult to play than the oboe, on account of its weight and size, and because it requires more wind. The fingering is much the same.

It can sometimes be played by ladies, but they must have large hands, as well as nimble fingers, because the holes are spaced fairly wide apart.

Sixteen would seem about the earliest age to begin the bassoon, and a slight knowledge of one of the simpler wind instruments would be an advantage.

The bassoon is one of the instruments which can quite well be taken up by a grown-up learner. It is another excellent instrument for a pianist with an ambition to play in an orchestra.

It is essential to have a teacher, for at least a year, to acquire a proper method. Though it is possible for musical players with some experience of another instrument to be able to take part in chamber music after six months' work, it would hardly be possible to master the bassoon without some years of constant study.

Practice on the bassoon should not be for too long at a time. Twenty minutes or less is enough at the beginning. At first the bassoon is noisy and rough, and its being played is not appreciated by the neighbours, but it can be practised

with a cloth tied over the bell end, which does something to mute the sound.

Buying a bassoon

THERE are various makes of bassoon with various fingerings. The two chief systems are the French and the German. Most professional players use the German system, but the French system is perfectly adequate for a beginner.

They are generally made of maple or rosewood, and of ebonite for variable climates.

A good new German bassoon costs about three hundred pounds although a second-hand one can often be obtained for as little as fifty. Expert advice is necessary when buying any woodwind instrument.

Reeds cost from five to fifteen shillings each, and last several months of steady playing, with care. All reeds should be discarded as soon as worn out, as otherwise the tone is quite spoilt.

Bassoons need re-padding and adjusting, and generally renovating annually if constantly played. This costs about seven pounds ten.

The advantages of playing the bassoon

THE bassoon is still one of the rarer instruments amongst amateur musicians. A player who was fairly expert would find himself continually in demand, and welcome in most amateur orchestras. Its extensive range means that it can be used to supplement missing instruments, and where there is no bassoon part it can play with the double basses.

Beyond orchestral music there is plenty of chamber music and some solo music and arrangements. There is also some very delightful eighteenth-century music.

The double bassoon

THIS is the double bass of the woodwind family. Its range is

roughly an octave below the bassoon, though the music is written an octave above pitch.

It is a rather cumbersome instrument, and not very often employed in orchestral music, although there are parts for it in most of the Handel oratorios.

Though the double bassoon is really a specialist instrument, a player with large hands would be advised to take it up, because double bassoon players are rare. The fingering is only slightly different, the main difference being in the much larger stretch.

Where there is no part for the double bassoon, a player would play with the double basses.

RECORDED MUSIC:

Mozart. Bassoon Concerto in B flat, K 191. DLP 1153.

CHAPTER 14

Brass instruments

WITH THE exception of the trombone, all brass instruments have the same mechanism. The variations of tone-quality and register all depend on the length of the tube and the shape of the bell and mouthpiece.

When you take up a brass instrument and blow into it, the sounds – if you are lucky enough to get any at all – will be the ‘natural harmonics’ of the instrument, sounding like a bugle call – soh, doh, me, soh. The missing notes in the scale are obtained by (*a*) altering the lip pressure, and (*b*) pushing down valves with the fingers of the left hand. These three pistons switch on extra lengths of tube, and lower the pitch one semitone, two semitones, or three semitones respectively; thus every note of the chromatic scale can be produced.

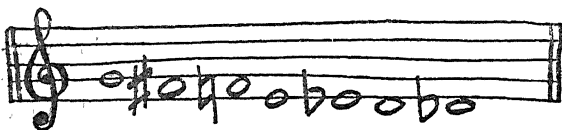
I remember borrowing a cornet for the Christmas holidays some years ago. When a friend had shown us the scale, a version of ‘Good King Wenceslas’ could be recognised quite soon.

A popular fallacy is that brass instruments require a great deal of puff. This is not so at all, but a player has to learn to breathe the right way, just as in singing. In fact, if no brass teacher is available, a singing teacher would be able to teach the correct breathing. Girls seem to find it more difficult than boys at first. You must learn to fill the whole instrument with air, and not just the mouthpiece. The lips must be compressed as if you were going to spit.

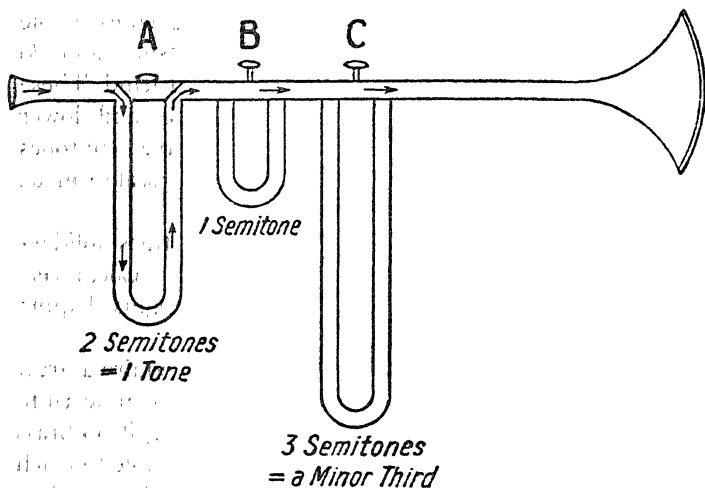
Here is the scale C.

o $\frac{1}{2}$ $\frac{1}{2}$ 1 o $\frac{1}{2}$ 2 o.

Note that as the cornet is a transposing instrument the note actually produced will be B flat. (See p. 147.) The player must just blow away till he gets doh, and then experiment till the other notes of the scale come into tune. It is best to choose a lonely spot for your first efforts on a brass instrument.



The arrow indicates the direction of the wind when the valves have been depressed. In the diagram, valve A is in use.



The cornet.

THE cornet is a brass valve instrument with a cupped mouth-piece. It plays the treble part in a brass band. It is a transposing instrument. Cornets are usually in B flat.

Learning the cornet

THOUGH the cornet is the simplest brass instrument to play, good, pure, vocal tone is not easy to produce, and takes a lot of practice. This instrument has been much misused, but can be made to emit a beautiful sound. Soft tone should be cultivated. The cornet can be played by people who have not got the good ear which is a necessity for the instruments which have no ready-made notes. Players must have lips and teeth which are suited to the playing of wind instruments.

Practice on the cornet should be spasmodic at first, as the muscles need some training. Brass instruments are especially suitable for players whose daily occupation constitutes a serious handicap to the delicate use of the fingertips and also for players who have not the full use of a hand, owing to some accident to a finger, or to real muscular stiffness. They can be held in either hand.

Quite young boys and girls are able to play the cornet, as, contrary to general belief, brass instruments do not demand a very great deal of strength.

The advantages of playing the cornet

THE cornet is the easiest brass instrument to play. The principle can be mastered in an hour or so, though good tone-production takes time to acquire. Conductors will find it a great advantage to become familiar with one member of the brass family, and the cornet is the instrument recommended for this purpose.

A cornet player can reinforce the piano for out-of-doors singing at a camp service, and it can be used for marching where there is no band.

A simple brass quartet is quite practical in many schools, and a player who has mastered the cornet will be able to change over to another member of the brass family, because the fingering is common to all of them, the mechanism being

the same. The only difference is in the 'feel', and in the different pitch of the note produced.

In the playing of brass instruments, it is 'lip pressure' that controls pitch, and wind pressure or volume that controls power. The lips set, when trained, just like the vocal chords.

The cornet is light to carry; it has nothing to go out of order, and no upkeep expenses.

Brass bands are perhaps the easiest to find of any musical group, and a good player is sure of a welcome in every community.

Music of the cornet

THE cornet is a solo as well as a band instrument. It can play the melody line in various combinations of instruments, and is effective with a piano or strings, but unless the player can play from ear, he will have to write out his part.

A great deal of very poor music is played by brass instrumentalists, which is a pity, because there is plenty of good music available.

RECORDED MUSIC:

Cornet Carillon. Massed Brass Bands. LF 1262.

The trumpet

THE trumpet was the earliest of the brass instruments to be used in a full orchestra. It plays the treble part. The natural scale is usually B flat, and it is a transposing instrument. It is included in symphony orchestras, dance-bands and military bands.

A trumpeter needs to have the right temperament. It is not for naturally retiring people. There are no half measures with a brass instrument. After perhaps a hundred bars rest, the player has to take his courage in both hands and blow a call good and loud, when, after all, he may have only counted ninety-nine!

The triumphal note is sounded by the trumpets. They add immeasurably to the dramatic effect; but as well as 'the

trumpet's martial sound' they can sustain a haunting melody line. The trumpet is a versatile instrument.

There is nothing that can go wrong with the trumpet, and there are no upkeep expenses. A trumpet would be a splendid instrument to take to the wide-open spaces.

There are usually a good many second-hand instruments to be found at Boosey & Hawkes, or Bessoms, Stanhope Place, Marble Arch, London, though they sometimes reach second-hand shops and can then be had very cheaply. A new trumpet costs from sixteen pounds.

Be certain to make sure your instrument is 'low pitch'. (See p. 149.)

Surprising as it may seem, quite young children can play brass instruments. Anyone over eight years of age could start having lessons; and properly played, it demands no more exertion than singing, though it is important that practising should be staggered at first. It should be possible to play in a school band after a term's lessons.

RECORDED MUSIC:

Haydn. Trumpet Concerto in E flat. SCD 2005.

Handel. *Messiah* ('The Trumpet shall Sound'). SEL 1518.

The trombone

THE trombone is a brass instrument differing from all the rest of the family, as instead of employing valves to lengthen the tube, extra length is obtained by means of an extensible slide. When the slide is right in, and the tube as short as possible, the instrument plays its open harmonics. When the slide is extended by one position, another set of open harmonics are obtained, and so on, for each position. There are eight positions.

A trombone player must be much more of a musician than the other brass players; a good ear is absolutely essential.

The trombone is a vocal instrument, playing sustained notes with great effect. It is often heard in the orchestra in

harmony passages with other members of its family. It has a great range of tone. It is not a transposing instrument. The music is usually written in the tenor or bass clef.

Trombones are made in various keys, but the tenor, or trombone in B flat, is the instrument most commonly used.

Twelve would be young enough to start learning the trombone, as it is fairly heavy to hold. Players should be able to join their school band after two terms' work.

RECORDED MUSIC:

'J and K.' LTZ-C 15007.

The French horn

THE French horn has a most important place in every orchestra or band, because of its exceptionally beautiful and adaptable tone, which is equally effective in combination with brass, woodwind, or strings. In classical works for symphony orchestras, large or small, there are nearly always parts for from four to eight horns.

Good horn players are rare, as it is the most difficult of all the brass instruments to play. The beginner soon gets safe in the middle twelve notes of the horn's large range, but the extremes need a great deal of hard practice, a good ear, good control of breath, and above all, self-confidence.

Luckily a great many horn parts in Haydn's and Mozart's symphonies are written in the middle of the horn's compass, and many modern composers are kind; so the ordinary horn player can have a great deal of fun without being in any way expert.

The horn is most effective as a solo instrument in an orchestra. Great variety of tone can be obtained by altering the position of the right hand in the bell, and by muting it the player can get every gradation of tone between *pianissimo* and *fortissimo* and any type of phrasing. The horn sounds cumbersome in quick passages, as it is essentially a vocal instrument. It is ideal for holding long harmony notes, and

provides a nice, warm padding of sound in the middle register of the orchestra.

Away from the orchestra the horn has disadvantages as a solo instrument. Long solo passages are tiring; bubbles frequently form in the tubes and ruin the sound unless the horn is emptied at once.

The instrument is tuned by adjusting the valves, and once the player has been shown how to do it, it is easy.

There is nothing much to go wrong with the horn, but a bottle of lubricating oil should be kept to prevent the valves becoming sticky. The habit of spitting on the valves rusts them.

Learning the French horn

It is not a necessity to have a previous knowledge of another instrument before taking up the horn, but it is an advantage. It would not be possible to learn the horn before the age of twelve, as it is so heavy and so difficult to play; a slight knowledge of the trumpet or bugle would make the beginning stages much more simple.

If a boy starts learning at fourteen, he should be able to play in an orchestra or band in six months, provided the parts are easy. It is suitable only for strong lady players; a man nearly always has a better tone.

The amount of practice required depends very much on the player's control of breath and patience in the early stages. Strong muscles have to be formed round the lips and jaw, and that takes some time. Half an hour a day should be enough for the first few months, and, if the player tires quickly, two periods of a quarter of an hour are better.

Buying a French horn

THE advice of an expert should always be sought when buying a new or second-hand horn, as very many instruments have serious flaws, which the beginner would not notice. Second-hand horns are often very good, and a satisfactory

one can be bought for from thirty to fifty pounds, while an excellent one can be bought at between sixty and seventy pounds.

On top of this expense, a case of some sort must be bought. The hard leather cases cost about fifteen pounds and protect the horn from dents, but are, however, very heavy. A green baize case, with a canvas covering, costs four pounds ten and is excellent, provided the player is careful to avoid bumps.

But many schools and some amateur orchestras own the more costly instruments, which are loaned to the players.

RECORDED MUSIC:

Mozart. Horn Concertos. 33 CX 1140.

Beethoven. Horn Sonata in F. Op. 17. SEB 3514.

The bugle

THE bugle is a treble instrument of brass or copper. It differs from the trumpet in the shape of the bell, and has no valves.

It is the signal horn of the infantry. The regulation bugle of the British Army is in B flat, and is treated as a transposing instrument, the calls being written in C.

It is used by the Royal Artillery and the Infantry.

They cost about nine pounds new, or two pounds second-hand.

Other brass instruments

THE euphonium, baritone, bombardon, saxhorns, flügel horn, circular bass, etc., are all variations of the same mechanism, and can generally be played by the same players.

These instruments nearly always belong to the band, and are lent to the players. It is usual to start on one of the simpler instruments, and take up one of these when some proficiency has been gained.

The flügel horn is an excellent instrument to own. It can be said to be the viola of the brass section. It is an easy instrument to play, light to carry about, and combines very well with a cornet.

CHAPTER 15

The pipes

THE BAGPIPES are the national instrument of Scotland. In England, pipe music is sometimes said to be harsh and unmusical. Possibly, those who say they are not moved by the lilt of the pipes have not had the chance to hear the massed Pipe Bands at the Edinburgh Festival, or a lone piper playing across the water on a summer evening.

The fascination of the pipes is felt by many people to whom they are not the traditional instrument; possibly this is a relic of the time when they were known all over Europe.

The Highland pipes consist of a sheepskin bag, which is the reservoir of air, a blowpipe, three drone pipes, and the chanter, which plays the melody. All the drone pipes are fitted with a single-tongued beating reed; the chanter has a double reed.

The pipes have a peculiar scale, which is most nearly that of A major, but the music is now written conventionally in C. The drones are tuned A, E and A: they provide a simple harmony.

The reedy tone is harsh and penetrating, and sounds best out of doors. The pipes carry well, and can be heard for a great distance in still weather.

The pipes are both a solo instrument and a band instrument. There are numerous regimental bands, as well as school and club bands. A really good piper is a joy to listen to, and a good player will always be sure of an enthusiastic audience.

Learning the pipes

THE best age to start learning is about twelve, though many players start much earlier if they come from a piping family. A young player should be able to join his school band after about a year's work. In a pipe band the beginners can play with the drones sounding alone, i.e. the chanter reed is stopped and the player goes through the fingering of the tune, though no sound is made. This teaches fingering and breath control. Learners should have a knowledge of musical notation.

A pipe player must have strong and supple fingers, as the main difficulty is the fingering. Grace-notes, trills and 'warblers' give pipe playing its special character. Breath control comes with practice. A player must also have a really good memory for tunes, because a piper plays entirely from memory.

It would be quite possible to take up the pipes at any age, provided the fingers were supple enough to play the intermediate notes. There are small sets made for lady pipers, but the bagpipes seem a man's instrument.

Though the full-size pipes make a very great deal of noise, which makes practice a difficulty for some people, it is possible for a learner to do all the necessary finger practice on a chanter alone, which cannot be heard outside the room. There is also an instrument known as a 'goose' which has a blowpipe, a bag and a chanter, but no drones. At first the practice should be for short periods with frequent rests.

As the style in bagpipe playing is very important, a young player should take every opportunity to hear good performers, and for this, good gramophone records are excellent. Simple tunes can be learnt in this way, and a good style should become a habit.

The pipes could be learnt from a tutor, but a few months' lessons from a teacher are advisable. They are suitable for all climates, though some difficulty may be found at high altitudes.



'Come o'er the stream, Charlie'

The pipes can be carried easily under the arm, and packed into a small box about two feet long.

Buying a set of pipes

A SET of pipes might cost anything from twenty-five pounds upwards; the more expensive and the heirloom sets have fittings of ivory and silver, and are very beautiful. The bag is covered with tartan cloth.

There are no upkeep expenses beyond replacing the reeds, which last six months or so. The sheepskin bag has to be kept supple and in good condition, for which there are various preparations, though treacle is often used, and occasionally whisky. And this, if poured down the piper instead, has a great effect on the tone and character of the music!

Music for the pipes

THERE is a great deal of fine traditional and specially composed music for the pipes, divided into marches, slow and quick, the laments such as 'The Flowers of the Forest'; to some people the most moving of all pipe music.

A good deal of popular music can be played on the pipes within the limitations of the scale. The pipes are, of course, ideal for accompanying Highland dancing, reels, strathspeys, and Scottish country dancing. You can see the young people waltzing to 'Come o'er the stream, Charlie' on the frozen loch in the picture on p. 107.

RECORDED MUSIC:

Highland Bagpipes. Seumas MacNeill. ABL 510.

The Northumbrian pipes

UP to about 1920 there were only a very few players of the Northumbrian small pipes. Since then much effort has been made to revive the playing of both the small and half-long pipes, and there are now from 150 to 200 players, mostly in Northumberland.

The small pipes are intended for indoor playing. They have a peculiarly pleasant and gentle tone, quiet and pastoral in effect, very unlike the skirl of the Highland pipes. The half-long, or gathering pipes, are for outdoor playing.

The air is provided by a pair of bellows, which is held under the right elbow. There is a bag which is the reservoir of air, four drones and an eight-hole chanter pipe, giving the notes of the diatonic scale of G. The most usual chanter is provided with seven metal keys, giving a number of extra notes, while more elaborate chanters are occasionally met with, giving the complete chromatic scale. The drones can be adjusted, making it possible to play in several nearly related keys. There are thus fewer limitations than on the Highland pipes.

The drones are fitted with single-tongued beating reeds, and the chanter with a double reed similar to that of the oboe. The main characteristic is that the chanter is permanently closed at the lower end, so that when all the finger-holes are covered, no sound can be emitted. This produces a complete break of sound between any two notes. This staccato playing is very effective.

For playing solos the small pipes are very charming, but they can also be used with great effect in company with other pipes, or with the fiddle.

Learning the Northumbrian pipes

THE pipes are not very easy to play, and need several months of fairly constant practice before a fair standard of proficiency is gained. It is much the best to take lessons from one of the really good players available. Players have been known to start at seven years old, but the pipes can be taken up at any age.

Buying a set of Northumbrian pipes

MOST of the best sets of pipes were made during the nineteenth century. The cost of one of these would be from

about thirty-five pounds. They vary greatly in tone and pitch, and are usually as much as one full tone below concert pitch. Other sets are usually made to special order by various individual players in the north.

Anyone who comes across a set of pipes, or who wishes to procure a set and learn to play, should write to the Northumbrian Pipers' Society, which can give them all the information they require, and put them in touch with a teacher. The Hon. Secretary is Mrs. W. J. McMitchell, 64 Polwarth Road, Brunton Park, Newcastle 3. Branch secretaries are Mr. George Mitchell, 5 West Parade, Alnwick, and Mrs. P. Pelfer, Holmewood, Bellingham, Hexham.

The Society has some interesting publications, including a simple but useful tutor for the small pipes, and various tune-books of the delightful traditional music of the north.

Hand-made pipes

FROM earliest times some kind of musical instrument on the simple flute-à-bec plan has been made of some material that was at hand, reed, bamboo or any other tubular plant. During the last twenty-five years a group of people known as 'The Pipers' Guild' have developed the art of making and playing pipes. They have taken the simple traditional pipe as a model, but by experiment, have found the most successful measurements—length, width, bore, size of hole, etc., and with various devices have enlarged the capabilities to conform to more modern musical needs. They have designed treble, alto, tenor, and bass pipes, that can be used to play in consort. The instruments are made by hand, with simple tools, but to very exact measurements, needing precise and careful work. The Guild believes that the actual making of his own pipe by the player adds enormously to its value. Members of 'The Pipers' Guild' must have made their own instrument. They have evolved excellent methods of teaching pipe making and playing; they publish several handbooks and run summer schools in various parts of Britain.

The movement has now spread to other countries and has become an international organisation with eight affiliated Guilds abroad. Evening classes are held at Goldsmith's College, London, also at Mary Wood House, Tavistock Place, W.C.I. All particulars are obtainable from Mrs. Stillwell, 4 Oakway, Raynes Park, S.W.20. The founder is Miss Margaret James.

There is quite a lot of music specially composed and arranged for pipes. Messrs. Cramer are the official publishers of Guild pipe music, and all materials and tools can be obtained from Dryads of Leicester.

Pipes, or the materials to make them, would make an excellent present to send to anyone who has to be laid up for some time. Send music too – and the list of tunes from the back of this book. On p. 162 there is a list of tunes – all in one octave.

Other pipes

THERE are other members of the bagpipe family found all over the world. They vary greatly, some are hand-blown, others mouth-blown, some have keys giving a rough harmony. There are descriptions of them in all technical books on instruments. Everyone who comes from the country where they are the traditional instrument will have a special interest in learning to play them; but a fuller dissertation would be out of place here.

CHAPTER 16

Other wind instruments

THE RECORDER is a very simple instrument. It was very popular in England from the sixteenth century until about the end of the eighteenth century, when it fell out of fashion. It was revived again in about 1925.

Recorders are of two main kinds; those made on the plan of the old English instrument, and the much more limited German recorder, which is really a wooden tin whistle.

English recorders are made from cherrywood, bakelite, etc., and have a range of about one-and-a-half octaves. They are made in four sizes, allowing part-music to be played.

The recorder has a sweet, quiet tone, a little more reedy in quality than the flute. It blends well with other instruments and voices, and can take the place of a flute in much of the simpler classical music.

Learning the recorder

THE recorder is an excellent instrument for a young player to take up before he is old enough to learn one of the more complicated woodwind instruments. Make sure, by the way, that a child plays with his right hand at the bottom; otherwise he'll never transfer easily to the flute or oboe. Left-handed children may want to try the other way. A child of ten should be able to play a simple tune in the natural scale of the instrument after a few days' practice. The cross-fingering necessary to get the notes of the chromatic scale is complicated, but quite easily mastered with a little trouble and patience.

The recorder is one of the instruments that can be taken abroad to lonely places, as it is not affected by climate, and can be played out of doors. It is possible to learn to play it from a book, though a few lessons from a flute player would be very useful. To become a serious recorder player, and to be able to play and read in any key, needs some years of work, although the tone-production is easy.

Buying a recorder

FOR anyone who has got through the penny whistle stage of playing, the purchase of a properly made recorder is recommended. The small, cheap recorders, though good value for the money (about two to five shillings) limit the player to the related keys of the instrument; and it is almost impossible to play in tune in the distant keys. The real recorders, made in the English tradition, are proper musical instruments and any note can be played on them, though, of course, the related keys will be more satisfactory. Most early music, which is specially suited to the recorder, is written with a key signature of not more than three sharps or three flats.

Recorders cost from ten shillings. There are various makes available. Do make quite sure when buying a recorder that it is made to standard English pitch. A few cheap foreign instruments cannot be played with a piano or other instruments; this is very disappointing. Tutors and lists of music suitable for the recorder can be seen at any large music shop.

RECORDED MUSIC:

Carl Dolmetsch. Recital. LXT 2943.

The fife

THE fife is a small flute, between the flute and piccolo in pitch, generally in the key of B flat, though fifes in other keys are used in military bands. It has a very shrill tone, and is usually accompanied by drums.

It is easy to play once the making of a sideblown noise has

been mastered, as the fingering is much the same as for a penny whistle. A musical boy of about twelve should master it in a few days.

A drum and fife band is the simplest and most effective band for a school or Boy Scout Troop. It is inexpensive to equip, and will be able to play in public after a very short time.

There is plenty of military band music published for fifes of various pitches.

A B flat fife costs about thirty-five shillings and second-hand about fifteen, but many schools lend instruments to their band.

The Swanee whistle

THIS small instrument consists of a tube of metal or ebonite with a whistle at one end. The tube is made longer or shorter, and the resulting note higher or lower, by moving a piston rod up and down inside. The range is about two octaves. This cheap little instrument was once very popular. I hope to see it come into fashion again.

It is among the very simplest instruments, and can be given to quite small children, who can soon learn to play them. There is nothing to go wrong with the whistle, provided it is oiled occasionally, and in the hands of a musical player it can make an excellent effect. The advantage of the swanee whistle over a penny whistle is that as the actual note is home-made it can be tuned to any other instrument or voice, mouth-organ, or band. They used to cost from a shilling upwards.

Slow melodic music can be played on them, and they are ideal instruments for carrying in a rucksack.

The penny whistle

THIS small and cheap and simple instrument is the ideal introduction to music for everyone.

When buying a penny whistle for a small player, it is

important to see that the holes are not spaced too far apart, and also that they are not too large to be completely covered with the fingers. The whistle, of plastic, is generally the most satisfactory. As it is so cheap it is possible to own a set of instruments in various keys to suit the music being played. A few foreign-made penny whistles and recorders are not made to the standard pitch. Beware of these. Insist on trying them with a piano in the music shop before you buy one.

The left hand must always be *uppermost*. Left-handed children will try to play the other way. Unless they are made to play correctly from the start they will find it very confusing when they want to transfer to a more serious instrument, such as the recorder or flute, or any other woodwind instrument.

A really proficient performer on the penny whistle can be a real delight, owing to the speed at which tunes can be played, and even a very small child can soon learn to play simple tunes. At first the tunes should begin on the keynote. All but the first two holes can be covered with stamp paper, and gradually uncovered one by one.

For older players a really good penny whistle made of metal piping is the best, because these get a very good tone, and on some of them a range of two octaves is possible.

RECORDED MUSIC:

'Something New from Africa.' LK 4291.

The pipes of Pan

THIS is a small instrument, which consists of pipes of different lengths, tuned to play a major scale. It is held in front of the mouth and moved backwards and forwards, according to the note required.

The pan-pipes cannot be regarded as a real instrument, but they have the unique advantage that it is possible to play them without using the hands at all. There is, or was in 1952, a street-player (who incidentally comes into the musician

class) to be heard round about Charlotte Square, Edinburgh. He plays the pan-pipes hung round his neck, and with his hands he beats a drum. It is a truly delightful sound. I have included a description of this little instrument because I feel it should have a place in work amongst disabled people, as it can be played lying down in bed, without the use of the fingers.

I believe the Edinburgh player makes his own instruments, but plastic models are to be found in the larger music shops.

CHAPTER 17

The accordion and mouth-organ families

THE ACCORDION is a free-reed instrument. The right hand plays the melody on a keyboard just like a small piano, and the left hand plays the accompanying chords with a set of buttons.

It seems a great pity more people don't take up the accordion. It is the greatest fun to play, providing the liveliest and gayest music, and soon engenders the party spirit. It is very easy and though perhaps it is not very ladylike, and rather heavy to carry, many women manage to play it very well indeed. It is equally at home on the lower deck and in the front parlour.

Learning the accordion

IN countries where the accordion might perhaps be called the national instrument, such as Switzerland and Italy, quite young children manage to play really well as soon as they can hold the instrument, but it can be taken up at any age. The more serious kind of musicians seem to find it rather difficult to learn, but people who are content to pull it in and out and hope for the best, seem to learn very quickly. (See p. 16, chords.) It is fairly easy to find a teacher through your local music shop, though it could be learnt from a tutor, once someone has shown you the general idea. The big snag of the accordion is that it is quite definitely one of the instruments that is more fun to *play* than to *listen to!* at least in the early stages, and it is rather difficult to find anywhere secluded enough to practise, since there is no way of muting the

accordion. It is an extremely penetrating instrument, and not always appreciated by parents. However, there are wood-sheds and attics and wide-open spaces, and as it is such a rewarding instrument, the learners must persist, particularly since on the whole it does not take very long to become fairly proficient, provided the player has a keen sense of rhythm. The accordion can add enormously to the fun of a scout camp, and can be added to any group of instruments to make a cheerful noise, or can be played for dancing. It is one of the very best instruments to take to sea, or abroad, because there is very little to go wrong with it. Nevertheless it is wise for anyone of the do-it-yourself type to get a few tips about the mechanism of the instrument from an expert, small adjustments being sometimes necessary, though simple to do, once you have been shown how.

The accordion should have a good, strong box, or at least a damp-proof plastic bag. It will put up with a hard life, and is just the thing to take to 'Darkest Africa'.

It is no good having an accordion which is too big and heavy to learn on. I should suggest a forty bass as a start. When once you have exhausted the possibilities of the small one, you can always work up to an imposing 120 bass chromium and mother-of-pearl affair, provided your family will let you! A forty bass with a good variety of chords, but a small compass, is the best to start on.

There is plenty of music written and arranged specially for the accordion, and once you have mastered the chords you can play off ordinary piano music. New accordions cost anything from twenty to two hundred pounds, but can often be picked up very cheaply second-hand.

The English concertina

THE concertina is a free-reed instrument. The same note is produced whether the bellows are pressed in or pulled out. It has a range of three chromatic octaves, from G below middle C. It has a very penetrating sound, and, as the studs



'A life on the ocean wave'

or buttons are very close together and the instrument does not need to be pulled in and out between each note, very quick tunes can be played on it. Two or more can play in parts. It is really a melodic instrument, though it is possible to play chords on it. In the hands of a skilled player – such as can be heard at the Folk Dance Festival, it makes the most lively and delicious music. The concertina was much in fashion as a drawing-room instrument in the eighties (see old copies of *Punch*) and Starkey played one in *Peter Pan*.

A player must be good at memorising tunes and must have neat fingers. There is a distinct gap after each note before the next one speaks, which gives concertina music a character of its own. Since it is easy to play very fast on a concertina, the instrument is specially suitable for country dances, reels and jigs.

The concertina can be played after a few weeks' practice.

Concertinas cost from thirteen pounds ten, though a second-hand one can be bought for from five pounds. There is only a limited demand for them, and they are chiefly used by the Salvation Army or for accompanying country dancing.

There is quite a lot of music for the concertina. There are even concertos and quartet music, but most players play by ear, or from memory.

TEXT BOOK: By Wheatstone.

The German concertina

THE German concertina is like the mouth-organ, in that the pressing in and pulling out produce alternate notes. It will play in two keys only, but it is much cheaper.

The aeola

A VERY large concertina.

The mouth-organ or harmonica

THE mouth-organ is a small and simple free-reed instrument. It was invented about 1830, and has become very popular,

owing to its cheapness and comparative simplicity. It is played by being placed against the lips and moved from side to side. The alternate notes of the scale are produced by blowing or drawing in the breath. A simple harmony results, as more than one note is sounded, but more skilled players cover the unwanted notes with the tongue so as to play the melody notes only, unless a chord is required. The scale goes: breathe out, in; out, in; out, in; in, out.

Mouth-organs are of different sizes and made in various keys. The chromatic harmonicas have a device at the side which raises the key of the instrument by one semitone, thus enabling a chromatic scale and therefore any melody, as well as trills and turns to be played. This arrangement has more than doubled the scope of the instrument.

A mouth-organ can be bought for five shillings up to a pound, and a chromatic mouth-organ from thirty shillings. These last are recommended for anyone who is really wanting an instrument and not a toy.

The special quality of the mouth-organ is the speed at which a tune can be played on it by quite an ordinary player. Well played, the music has great snap and gaiety, and will always be welcome on board ship for dancing and singing. Spanish music, traditional tunes, and popular music are especially effective played on the mouth-organ. It is portable, and there is nothing to go out of order.

If it is to be used to accompany singing, an instrument in the key of D is to be recommended.

Quite young children can play the mouth-organ when once the scale has been explained to them. Boys of nine can play really well. It makes an excellent first instrument, and can be added to a school percussion band. In America there are hundreds of school harmonica bands.

Requirements for a player are a really good ear and sense of rhythm. Many people seem to have a natural gift for the mouth-organ, and these, with some practice, soon make good performers and find friends wherever they go.

RECORDED MUSIC:

Arthur Benjamin. Harmonica Concerto. 33 S 1023.

Larry Adler on CCL 30125.

The melodica

THIS is a small, very simple, melodic instrument, made on the same principle as the mouth-organ. It has a piano keyboard, and is blown in the same way as a whistle, but as the notes are ready made, it is not possible to play out of tune – quite a point! It has a range of two octaves. In tone, it is between a mouth-organ and a piano accordion. Though only a very simple instrument it is really excellent as an introduction to music for people who have never played before, because anyone who is at all musical, and who has a good ear, can master it very quickly. It can be combined with other melodicas, mouth-organs, and piano accordions, guitars and virtually any other instrument; and as the tone can be varied with the amount of breath, it is possible to play very expressively on the melodica.

It is not as good as a mouth-organ for playing at high speed, though I expect this would come with practice. It is certainly much easier than a recorder. It would be an excellent instrument to lead the singing at a camp-fire, and could take the oboe or clarinet part in a school orchestra where these instruments were missing. It would be ideal to give to anyone in bed. After a child had mastered the melodica he would be very likely to want to learn one of the serious wind instruments in this book. The price at three pounds seems rather high for what is really only a simple instrument, and being partly of plastic, might rather easily get broken, so it should not be given to very young people, but I expect if these instruments become popular a cheaper model will be produced. They can be obtained at present from Messrs. Hohner.

CHAPTER 18

The harp family

THE MODERN harp consists of a series of strings stretched over a metal frame, like the inside of a piano, but with this difference; the notes are those of the major scale of C flat. By means of the pedals (there are seven of them) each string can be altered in pitch by tightening, thus making it one semitone or one tone higher. In this way the harp can be played in any key; and accidentals out of the key are possible.

The harp is played by sweeping the fingers of both hands over the strings and individual notes can be plucked to play a melody.

The harp is an orchestral instrument. Parts are included for it in a great deal of orchestral music after the romantic period, and there is chamber music written for it by the earlier composers. It can accompany singing and woodwind instruments with great effect. A great deal of music can be played on it. Apart from the necessity of replacing strings there is little to go wrong.

Harpists are fairly rare amongst professional musicians, and a teacher would be difficult to procure outside the big cities.

Learning the harp

A HARP player would need quite a good grounding in music before tackling the instrument. A knowledge of the piano is essential, and as well as musical notation a practical knowledge of harmony is an advantage.

One of the main difficulties is tuning the instrument,

which takes a long time, even for the expert. The harpist is often seen during the interval in a concert sitting alone at her harp, while the other musicians are presumably enjoying a nice cup of tea!

A thorough mastery of the harp would demand years of constant study, as for any other serious instrument; but a good musician would find he was able to play simple accompaniments in a few weeks, especially if he had the gift for harmonising by ear. (See p. 140.) Anyone who is musical and curious, coming across a harp for the first time, will feel he would like to discover for himself how it is played; though it is doubtful in these days whether there would be general enthusiasm for an instrument with such obvious limitations, such as there was amongst our great-grandparents.

A harp costs about the same as a good piano, new or second-hand.

RECORDED MUSIC:

Harp Music (C.P.E. Bach, Beethoven, etc.). DGM 19114.

The Celtic harp or clarsach

THE small Celtic harp or clarsach, which has come back into use through the revival of folk-music, is made on the pattern of the small harp, which was the most popular instrument in ancient Britain.

The most usual models stand about four feet high, and have thirty-one strings tuned to a scale. To facilitate finding the right note, the C strings are stained red and the F strings blue. These small harps are not provided with the pedal system of the concert harp, but modulations are effected by tuning-blades, one for each string, which raise the pitch of the string a semitone; they are tuned by the left hand. The harp can be tuned to any key.

Simple music written in staff notation can be played, or the instrument can be played by ear.

These harps are still rather rare, but there is sure to be a new interest in them, owing to television. They are ideal for accompanying folk-songs, though other music can be played on them just as effectively; in fact a good deal of the music usually played on a dance-band guitar could be played just as well on the clarsach. It is a delightful instrument to play by the fireside, for improvising an accompaniment for a group of singers, or for playing trios with a violin and cello, and to play out in the garden on a summer evening; and its scarcity value is such that as soon as you can give a passable rendering of 'Over the Sea to Skye' you will be in tremendous demand to play at your local social club.

The main snag of the clarsach, as in the concert harp, is the tuning. A player needs to have a very good ear; and rather a specially natural feeling for harmony to play the clarsach, as much of the playing is necessarily by ear (see Chapter 21, Harmonising), but a musical person with a knowledge of several other instruments would find he was able to play simple two- or three-chord accompaniments in a few hours, or as soon as he had memorised the strings, though it would take some time and need regular lessons to reach a professional standard. A teacher of the concert harp would be able to give lessons.

Buying a clarsach

As most of the existing harps were made to order by two makers, there are only a limited number available, but dealers would probably be able to get hold of one quite easily. If there was more demand, no doubt more would be made. They cost from fourteen pounds. Anyone interested is advised to write to the Clarsach Society, Edinburgh, for further information. In any difficulty, write to Mr. Morley, 56 Old Brompton Road, London, S.W.7.

They are really lovely instruments, and deserve to be more widely known. They are very decorative, and some models are true works of art. Apart from this, the player looks very

nice playing the harp, which is more than can be said, with the best will in the world, of some of the instruments in this book!

Music for the clarsach

PIANO accompaniments out of song-books can usually be played, or the accompaniments simplified. Many of the slower or less melodic dance movements from the seventeenth- and eighteenth-century composers can be played or can be arranged as duets with a melodic instrument. Many of the classical violin and flute sonatas are quite easy, and other music originally written in figured bass is playable. There are endless possibilities for the good musician. It is a very individual instrument, and no two people play it in quite the same way.

The zither

THE zither consists of a sound-box, with two sets of strings stretched over its surface. It is in the shape of a small harp.

One set of strings is tuned to a scale, and is stretched over a fretted fingerboard and is used for playing the melody; the other four strings provide the accompaniment.

The zither is seen in the mountain villages of the Tyrol, and is often very effectively played. It is not so easy to play as the auto-harp, but is much better known, especially since the film *The Third Man*.

They cost from three pounds ten but can very often be bought in second-hand shops very cheaply.

RECORDED MUSIC:

The 'Harry Lime Theme' from the film *The Third Man*.
L.F 1953.

The auto-harp

THE auto-harp is a simplified zither. There are no melody

strings, but a slow melody can be picked out quite easily. It consists of a wooden sound-box with strings stretched across it and tuned to a scale, usually G major. The larger models have C sharp and F natural added. Chords are played by means of keys or manuals, padded with felt, which damp out any string not required in a chord. They are pressed down with the left hand while the right hand sweeps the strings, either with the fingers or a plectrum. This last makes a noisy and metallic sound. The kind of india-rubber sold for typewriters makes an ideal plectrum. Without a plectrum the fingers soon get very sore.

The auto-harp is the ideal instrument for accompanying singing, and if put on a box it has considerable tone. It is not so breakable as a ukelele or guitar and young people whose hands would be far too small to play the guitar can soon learn to play. At first, teach them to play 'Clementine', it is excellent ear training to teach them to listen for the chord changes.

With its sweet and gentle tone it makes a most un-annoying sound and is much less noisy than a mouth-organ or an accordion in a confined space, such as the cabin of a small sailing boat. It combines very well with recorders and mouth-organs, and even flutes, and though it is not reckoned to be a serious instrument, it should really be more often made use of, for it could be added to a school percussion band, and of course it is ideal for anyone in bed.

Models having from four to twelve chords are available. When buying one, do be sure that you get one that has at least eight chords on it, two of which should be the dominant seventh and the tonic of the next related key, because so much English folk and traditional music goes into the related key half-way through, e.g. 'Oh where and oh where has my Highland Laddie gone'.

The keys are arranged so that the most useful chords (see p. 143) lie easily under the hand; in this way their position is memorised very quickly.

Tuning the auto-harp

THE real difficulty about the auto-harp, and it really is a bother, is that it takes so long to tune. If you have bought a new one, and it is hopelessly out of tune, I would really suggest that you should take it to your piano tuner. He will do it very quickly and easily, and will show you how to tune it in fifths and fourths, like a real harp, *not to the piano*. This is difficult to explain here, but if it is tuned enharmonically the instrument will have a wonderful ring and tone. This is why it is such a delightful instrument.

It is much easier to tune your auto-harp if you take a tin of quick-drying paint, and mark the top of each of the metal pins which hold the strings of the common chord, i.e. G major chord 1. In this way you will be able to find which string you are tuning quite easily. Tune the strings roughly at first. Then leave the instrument to settle, and re-tune. Don't forget you can press the strings either side of the bridge to get a small alteration without making use of the key. Keep the key tied to the instrument. They are a nuisance to replace. Never leave the auto-harp in the sun, or in a very warm place. Try to keep it in an even temperature; then it is likely to stay in tune.

A piano tuner is really the person to repair it, as he will be able to supply the right weight and type of string. Perhaps if there is more demand for these splendid little instruments they will become cheaper and more available. I certainly hope they will.

Learning the auto-harp

HAVING got hold of an auto-harp, the first thing to do is to replace the names and numbers on the manuals by the more usual numbers, and the proper names of the chords. If you do not know anything about harmony, get someone to help you, though you should be able to find the most important chords, as they are the first three, working from left to right.

Mark these IV, and I. I is the tonic; that is the chord marked G tonic; V is the one next to the left, and IV is the first on the left.

I hope if you read the chapter about harmonising by ear on p. 140 that playing the auto-harp will seem quite simple. Having once tuned the instrument, play chord I, loud and clear. It is the chord of G. Now start to sing 'Clementine' or 'The more we are together' following the numbers written in under the words to these on p. 145. Having mastered these two tunes, try 'Swanee River' which makes use of chord IV. Having mastered these tunes you will be able to play accompaniments to hundreds of tunes. In order to make use of the other chords correctly you will just have to get someone with a knowledge of harmony to help you.

The advantages of playing the auto-harp

A REALLY musical person with an interest in harmony can have endless fun trying out new chords and progressions, and harmonising difficult tunes. I have even heard of someone who made an additional damper and added another two strings to play the dominant seventh of the related minor key.

Many of the effects possible on the guitar can be made use of on the auto-harp, and like every other instrument it is quite individual and a good touch is really important.

Where there is no band it can be used for dancing. It goes splendidly with a mouth-organ. It is great fun to play in the car, or in the garden, and is just the ideal introduction to music for the whole family.

I once used my auto-harp to teach music to some patients who were in hospital with eye injuries. I marked the most important chords with sealing-wax. They soon learnt to play, and were most entertained, as the instrument can be played perfectly in the dark.

Auto-harps can be bought at most large music shops, but are unfortunately now rather expensive. I remember my first

one cost twenty-five shillings. They cost anything from four to twelve pounds, but can often be bought in sales, and even, junk shops. They are wonderful for teaching harmony.

This book was not designed as a 'tutor', but as the leaflet sold with the auto-harp is not very easy to follow, and does not teach harmony, I hope this chapter will suffice as a guide to anyone coming across one of these delightful instruments, which should really be better known.

CHAPTER 19

Percussion instruments

SOME ACQUAINTANCE with the simpler percussion instruments is becoming more general with the introduction of percussion bands into junior schools. These are an excellent musical education, as far as they go, since they teach reading and rhythm, as well as orchestral sense, at a very early age. A young player who has had the opportunity to play in these bands will soon find himself quite at home playing a full-size instrument in a full orchestra.

The percussion instruments used in the modern symphony orchestra consist of the kettle-drum and side drums.

The kettle-drums or timpani

THESE drums are used in every large orchestra. Each drum consists of a large copper bowl, standing on three legs, and a single drumhead of fine quality calf-skin stretched across the open end, and held in position by a hoop of metal. The head can be tightened or slackened by means of screws or taps, and so tuned to any note from F below the bass clef to F in the bass clef.

The kettle-drums are alone amongst musical instruments in combining percussion and pitch. The soft tone of the drum matches the double basses, whereas the loud tone can dominate the whole orchestra. It has a wider range of volume, from *pianissimo* to *fortissimo*, than any other instrument.

The drum adds character and purpose to orchestral music. It is a very fascinating instrument to play.

When to learn the kettle-drums

It is unusual for young players to possess their own instruments, so learning the drum usually only becomes possible at school. Provided the player has strong wrists he should be able to start to play at about ten years of age. The percussion instruments are amongst the best instruments for an adult player who has an interest in playing in an orchestra. The drums can be taken up at any age, but a player of fourteen or so will have the advantage of supple wrists, which are so necessary for producing a good roll.

A boy with ability to read music easily, and a feeling for the drums, would soon be able to play well enough for a school orchestra, if the part did not necessitate re-tuning in the middle of the piece; that takes a great deal of experience. The side drum having been mastered, the kettle-drum could be played after a term's work.

The intending drummer should, besides his good ear, be sure that he has good sight, as the conductor and the music are a long way away from him. A good nerve is wanted and a sense of independence. Absolute reliability as to counting is easier than might be imagined.

Young players will find they can practise correct beating, and also passing from one drum to another on round tables. The drumming makes very little noise.

Buying a kettle-drum

MOST orchestral societies or school orchestras own a set of timpani, which are loaned to the player, but a really keen player will like to possess his own set.

A new pair of timpani, tuned by the ordinary handle method, would cost a hundred and fifteen pounds or more, but excellent timpani are to be had second-hand from thirty-pounds per set. Sticks cost from seventeen shillings a pair. Covers for the drums are essential, and cost from seven pounds ten. It is advisable to cover the drumheads when left

unattended during intervals, since they are very easily damaged.

Kettle-drums weigh roughly eighty pounds. They measure about twenty-eight by twenty-five inches. A set can be taken on a taxi quite easily, or in a car.

The mechanically tuned drum, which is used in America and elsewhere, is gaining ground in England. This device means that only one drum will be needed for an orchestral part, where perhaps three to five tap-tuned drums would be required.

A good tutor is published by Boosey & Hawkes, in their Simplicity Series—*The Kettle-drums*, by Percival Kirkby.

RECORDED MUSIC:

Eric Delaney. 'Oranges and Lemons.' N 15054.

The side drum

THE side drum has been called the 'snare drum' as this smaller drum instrument, which is of metal or wood, with drumhead at either end, has 'snares' which are lengths of catgut or wire stretched across the lower head.

The sticks of the side drum are held rigid and the skin is stretched tighter, allowing for a much quicker roll to be played.

The side drum is used in practically every band and orchestra.

The side drum is extremely difficult to master, and a prospective player needs to take it up as a young boy, while his wrists are really supple. A boy of eight can be given a small drum and can start to have lessons; in fact, it is a very good instrument for a very young and keen player, as his youth will be an advantage. Children can become surprisingly good drummers quite easily with good teaching. Drumming is not a thing that can be picked up on your own.

The drum can easily be put inside a car, or on the back of a motor-cycle.

Good side drums cost from twenty pounds, but a small model, suitable for a learner, can be had for ten pounds. It is usual to remove the snares for practising. Good second-hand side drums are available, and cost from six pounds. Rope tensioning is used in army side drums, but rod tensioning is better.

RECORDED MUSIC:

Elgar. Enigma Variations No. 7. Op. 36. CCL 3010.

The musical saw

THOUGH not a serious musical instrument, the saw can produce a beautiful tone in the hands of a good player. It is held between the knees and bent into an 'S' curve, the handle end being held in the left hand. It is played either with a violin bow, or with a soft-headed drumstick on the edge of the exact part of the saw which will produce the note. Some experimenting will lead to discovering where the notes are to be found. The saw can be made to sound very like the human voice, and is a very useful turn for a serious musician, or a player in a dance-band.

An ordinary garden saw will do quite well, though it is possible to get a musical saw for about twenty-eight shillings. A violin bow costs about two pounds and a stick eighteen-and-six.

Anyone with a good ear and a strong left hand can play the saw, although it is not as easy as it looks. It would be quite possible for a player to teach himself, though it would be quicker to get some hints from the leader of a good dance-band.

The saw has about the same range as a violin, or from low G to top C. It can be played in any weather or climate, and needs no upkeep; there is nothing to go out of order. It is always popular at a concert party on board ship.

The saw likes slow, possibly rather sentimental music, but there is a great deal of this to choose from!

CHAPTER 20

The organ family

THE ORGAN is the most impressive of all musical instruments, combining as it does the characteristics of the various instruments in the orchestra with a very special quality of its own. A really fine organ in a lofty cathedral can be most inspiring and wonderful.

The organ is difficult to describe, because the instruments vary in size and quality and type to such an extent, from the very small and simple one-manual organs found in village churches, to the magnificent instruments found in great cathedrals, concert halls and cinemas.

The most usual organ has two manuals or fingerboards, and a pedal keyboard played with the feet.

There are various manuals, which are practically a small organ in themselves, as they use a certain set of pipes. There are stops called 'couplers', which connect two of the keyboards, and others which give special effects, such as the reedy quality of the oboe. This is produced by a stop bearing that name which brings into operation the particular set of pipes required to make the sound.

The mechanism of the organ is extremely complicated but very fascinating, and anyone interested should look it up in the *Oxford Companion to Music* by Percy Scholes.

Learning the organ

It is usual for an organist to have piano lessons for some time before taking up the organ, as it is a more complicated instrument, but it is quite possible to start on the organ. Anyone who is big enough to reach the pedals is old enough to

begin. Quite young children often play very well; it is harder than the piano in the early stages, but organs vary a great deal in difficulty, and each organ needs rather different treatment to get the best results. After three months, a keen student with previous experience of piano playing should be able to play for a simple church service, and perform easy pieces with the pedal part.

The touch of the organ is so different from the piano that it would be possible for a pianist to spoil his piano touch by playing the organ, though, of course, many well-known musicians are first-class players of both instruments.

Buying an organ

ORGANS suitable for private houses, schools, churches, etc., vary in price, but nowadays it is possible to instal one of the electric organs for much less, and they have the added advantage of not requiring so much room. All the same, they are not comparable in tone-quality with the true organ, which is to be preferred whenever possible.

The advantages of playing the organ

THE organ is a wonderful instrument to play. As each one is different a player will find great interest in playing on the various organs he comes across. A good player will always find himself welcome, either to help with a service or give a recital.

Music of the organ

THERE is a great deal of fine classical and modern music for the organ, as well as arrangements of orchestral works. There is a part for the organ in most big choral works, and there are a few classical concertos for it.

RECORDED MUSIC:

Bach, Toccata and Fugue in D minor. LW 5095.

Handel. Four Organ Concertos. APM 14085.



‘ . . . beside the seaside ’

The harmonium and the American organ

THESE keyboard instruments are not easy to describe concisely because they vary so much in size and complexity from the small portable affairs, still sometimes seen with pierrot troupes, to the fretwork marvels to be found in old-fashioned front parlours. These, often decorated with pictures of romantic-looking castles reminiscent of the canal boats, or fairground organs, have sometimes been the salvation of a wet seaside holiday. In damp climates a harmonium is more dependable than a piano, and does not need regular tuning. For a caravan, and for taking abroad where tuning and repairing would be out of the question, it is excellent. It can be carried in a car trailer, and left overnight in a leaky marquee without coming to much harm. It is excellent for helping out the wind parts in a school orchestra. There is a part for the harmonium in many publications for school orchestras.

The harmonium is especially suitable for accompanying choral singing and playing simple organ music. Slow piano music can be played, and some of the extended chorales of Bach sound very well on the harmonium. Both the harmonium and the American organ can sound entirely pleasing when well played. The familiar wheezy whine is the fault of the player, and not the instrument.

When invited to play for a service on an unfamiliar instrument, be very sure to leave plenty of time for a trial run through Handel's Largo, or some other suitable voluntary (see p. 166), as the would-be organist must beware of a certain type of harmonium which has the disconcerting feature that the pitch is apt to drop as soon as the player stops pedalling. This can produce a most unecclesiastical effect. The frantic performer pedals in the most frenzied fashion. These instruments, though genuine antiques, are still to be met with in chapels and places where they sing. It is well to be prepared. A number of ancient instruments have a distressing habit of 'ciphering'. One note may elect to

go on sounding, or staying open, although it has not been played. It is best to mark these notes with stamp paper and to make a point of missing them out *whatever* happens to the music. You may have to play an octave higher for a few bars.

Although it is not advisable to start learning music on the harmonium as an introduction to the piano, because the touch is so different, to do so is quite possible. And where there is no piano, the opportunity should not be lost; at best, however, the harmonium is a limited instrument, although almost any harmonium is superior to a piano for church services.

Anyone who could play the piano would soon be able to manage the harmonium once the pedalling had become automatic.

A new instrument might cost anything up to a hundred pounds, but they turn up at sales, or can often be obtained through an advertisement in a local paper.

Music for the American Organ : Useful lists from Messrs. Cramer.

The Self-taught Country Organist and Choirmaster : Coleman.

CHAPTER 21

Reading, playing by ear and harmonising

LEARNING TO read music seems to be a real bother to many people, though there are others who don't seem especially musical, but to whom it comes so easily that they just do not understand why the rest of us find it so difficult! It seems to be curiously troublesome to the people who have an especially good ear. Perhaps they do not give the written notes their whole attention, and are really *imagining* what is coming. This may be all very well with music composed before about 1850, but faced with a modern composition they are completely lost. They must be persuaded to make the effort to learn, because unless they are fluent readers they will miss all the fun of playing with other people, however beautiful their tone or touch.

Teaching a child

WHEN a child is learning to read music, he should first become absolutely familiar with *time*, and be able to read simple percussion band music, on a drum and on one note of the piano. The percussion band can be excellent as a painless method of learning to count. When it comes to learning pitch, this should be taught by singing intervals and recognising them, with *no time* to worry about at first.

How to learn

THE quickest way to learn to read well is to sing in a choir, but another good way is to take simple orchestral music,

such as the James Brown albums. The teacher plays the first violin part and the accompaniment, and the pupil the *second violin* part on the piano. These parts, with no perceptible tune, and liberally sprinkled with rests and odd tied notes, are excellent practice, because the reader can often tell when he is wrong. But he *does* have to read, and he just can't make it up; nevertheless the end result is quite pleasing. Bad readers on all instruments should try this, as it is not easy to keep a good position on the violin, or to breathe correctly on a wind instrument while learning to read a double dotted demi-semiquaver!

They should also learn to *write* music – how else can you remember an enchanting new tune? A quick scribble and you will have a treasure for life.

Playing by ear

I DO think that part of any music lesson should be devoted to learning to play by ear for any pupils who show the least aptitude. So often this side of playing is entirely neglected in the rush to pass examinations; and this invaluable and entertaining, and fairly unusual gift is never cultivated. Many pianists who will never reach a very high standard as performers can learn to harmonise by ear very easily. But it should be taught, not just picked up.

Harmonising by ear

At first the pupil should sing the tune, or the teacher play it in the right hand, or on another instrument, while the pupil puts in a simple bass, using both hands, rather like chopsticks. When this has been mastered he can try putting tune and accompaniment together, though this is far more difficult to do *correctly*. This simple method of harmonising can be used for any accompanying instrument, the guitar, the ukelele, the auto-harp, and piano accordion, and of course the piano. (See p. 143.) I hope this explanation will be useful to anyone who is trying to learn any of these

instruments. There are plenty of books on harmony, but I find they make it sound alarmingly difficult, whereas it seems to come very easily to the many people who have a good ear. A good simple accompaniment can be adapted to almost any song, from 'Clementine' upwards and downwards.

The use of chords

It is easiest to explain the use of chords by using the piano. The best way to begin is to get the pupil to listen to the bass of a chord, and not only the top note. For this I make them find C and play it with their right index finger, and G with their left index finger. These notes are the roots of the tonic and dominant chords – called one and five. I then play 'Clementine' or 'The More we are Together', which can be harmonised with these two chords only. I make them listen and find which note 'matches' the chord I am using. In this way they soon learn when to change the chord; in 'Clementine' it is on '*tine*'. People with a good ear get the idea very quickly, and even very young children can do this ages before they can play a whole chord, or even a tune. In this way they learn to listen to the bass, and not only to the tune. I have taught plenty of people who have never played a note of music before, to be able to play simple accompaniments to (no doubt!) all kinds of different tunes.

The first chord to learn is chord *i* – the tonic chord. The easiest way to play this chord on the piano in the key of C is like this: (*a*)



The next chord to learn is chord *v* – the dominant. The easiest position is like this: (*b*)



so that you can keep your little finger on the note which is common to both chords.

The next chord is the sub-dominant-chord iv. It is easily found from chord I, as both chords have C in common.

Once you know these chords it is simple to harmonise tunes, following the numbers of the chords. Very soon you will find you do not need to have the numbers of the chords – you will hear when to use one chord or another. Don't try to fit a chord to every word or beat of the music. At the end of this paragraph you will find the words of some well-known tunes, with chord numbers printed under them.

Musical notation for exercise (1) showing a sequence of chords I, V, I, IV, I, V in a grand staff. The bass line consists of a single note per measure, and the treble line consists of chords. The chords are: I (C major), V (G major), I (C major), IV (F major), I (C major), V (G major).

(1)

Musical notation for exercise (2) showing a sequence of chords I, I, V, V, I, V, I, V in a grand staff. The bass line consists of a single note per measure, and the treble line consists of chords. The chords are: I (C major), I (C major), V (G major), V (G major), I (C major), V (G major), I (C major), V (G major).

(2)

Musical notation for exercise (3) showing a sequence of chords I, I, I, V in a grand staff. The bass line consists of a single note per measure, and the treble line consists of chords. The chords are: I (C major), I (C major), I (C major), V (G major).

(3)

When you can play these chords very easily you must learn them in other keys. The most useful is the key of G.

You may want to use an 'improved version' of the dominant chord, that is the dominant seventh, but don't use it too much, keep it for the last but one chord in a song. If it is used all the time the accompaniment sounds very monotonous.

A number of tunes modulate into another key, generally the related key after the first eight bars. This entails making use of the tonic and dominant chords of the next key. In the key of C this will be the chord of G which has one sharp. (A good example of this is the tune 'A Highland Lad' or 'Daisy, Daisy'.) It is important to learn these chords.

If you want to learn to play the guitar, you will have to find the positions of these three chords. This also applies to the ukelele. If you want to play the piano accordion, you will have to find the buttons which produce these three chords. And on the auto-harp you will find the three chords or manuals are placed conveniently close together, so that they are quite easy to find. You can play these numbered chords on any accompanying instrument.

If you can find a teacher to explain these pages, it will be much better, though it should be possible to learn how to play accompaniments to cheerful songs on the piano if you read carefully through these notes. Other arrangements of the chords and add variety to a simple accompaniment.

Of course you will realise this is not the whole story, but if you learn to use these chords you can harmonise hundreds of tunes without breaking any very important rules of harmony.

Oh my *darling*, oh my *darling*, oh my *darling* *Clementine*, thou

I I I V

art *lost* and gone for *ever*, oh my *darling* *Clementine*.

V I V I

Way down upon the *Swanee River*, *far far* away. . . .

I V I IV I I V V

The *more* we are together, together, together, the *more* we are

I I V I I

together the *merrier* we'll *be*.

I V I

How musical are you!

CAN you listen to a whole symphony on the wireless or gramophone without fidgeting or doing something else such as knitting?

Play the tunes you heard in a musical the night before by ear on the piano?

Play a piece of music on the piano, reading it, and then play it after five minutes, without the music – or something like it?

Play 'Drink to me only' on more than five instruments?

Can you explain how a trumpet works?

Sing a second part without the music to a well-known hymn tune, or a traditional song?

Play for community hymn-singing by ear in several keys in case you find F sharp is out of order?

Play an accompaniment to a hymn tune you have never heard before?

State the key of a piece of music heard on the wireless with certainty?

Get within a semitone if asked to pitch middle C?

Can you read in the tenor clef?

Do you know 70 per cent of the tunes in the back of this book?

Can you sing the middle part of 'My Heart ever Faithful' without the music, or the whole of 'A Wandering Minstrel'? and be in tune on the last note, unaccompanied?

Would you queue two hours for seats for 'The Ring', 'The Dream of Gerontius' or the St. Matthew Passion?

Could you sit down with the score of a quartet and hear what it sounds like?

Are the children really musical?

At 7½ years old can they sing endless nursery rhymes, and several national songs – ‘John Peel’, ‘Swanee River’, etc., perfectly in tune?

March in time and clap in time to the music, and repeat a simple time pattern?

Recognise tunes played to them?

Pick out tunes on the piano, such as ‘Now the day is over,’ ‘Baa Baa Black Sheep’, ‘Little Bo Peep’, etc.?

Sing the top note and the bottom note of a sixth and fifth?

Pick up a simple hymn tune by the end of the fifth verse or so?

Show some curiosity about how various instruments are played?

If they have music lessons, play something like ‘The Jolly Farmer’ correctly, and up to time after two terms lessons?

Be able to hold a part in a round with other people, such as ‘Frère Jacques’ or ‘Three Blind Mice’, etc.?

Can they listen properly to a piece of music for about five minutes when it is played to them, or on the wireless and gramophone? (Easier for boys than girls!)

Appear to enjoy listening to music played to them?

Do they demand to learn music?

APPENDIX I

Explanatory notes

The Boehm system

READERS HAVE been repeatedly advised to be sure to invest in a Boehm system woodwind instrument. This means that the spaces and keys were so arranged by a maker called Boehm to simplify playing. It is not very satisfactory to change from one fingering system to another, but if anyone should possess an old-fashioned instrument, and it is not possible to exchange it for a Boehm model, he is advised to get on with learning to play it, as, of course, tone-production, lip-pressure, tonguing, phrasing, etc., are just the same.

Frets

FRETS are raised lines across the fingerboard, usually on plucked, not bowed, string instruments. The hard metal strip produces a more resonant tone and helps to show where the fingers should be placed, in order to find the various notes.

Frets or strips of stamp paper are useful in the early stages of learning a stringed instrument, especially for inculcating a good left-hand position and correcting a persistently out-of-tune note, such as a too-sharp C natural, on the A string of the fiddle, and again when beginning to study shifting.

Transposing instruments

A TRANSPOSING instrument is one which has its part written out in a different key from that of the rest of the orchestra; the clarinet in A, for example, has its part written in C when the ordinary instruments of the orchestra have theirs written in A. In effect, the clarinet player reads the note C in his

music and fingers C on his instrument, which, however, is so constructed that the note comes out as A; and so on for all the notes of the scale.

The other transposing instruments of the orchestra are the clarinet in B flat, the cor anglais, and the French horn.

Of course it is possible to make any instrument into a transposing instrument provided it can be tuned, by tuning it into a convenient key. The bass for instance is conventionally tuned A D G C, but supposing the piece you want to play is in B flat, and your double bass player has had only a few lessons, he may be safe in the first position, but on the other hand he may really be playing in flats. It is quite practical for him to tune his instrument a semitone higher for this particular piece of music, though he would have to write out his part. You would have to arrange your programme to give him time to tune. It is often useful where there are very young and inexperienced violins, though as I have said elsewhere, it is best to keep to sharp keys on the concert platform, where there are any very inexperienced players.

The reason for instruments being transposed is that their fingering is thereby simplified. Anyone who has played a tin whistle will readily see that if he wants to play the scale of C he chooses a tin whistle made in the key of C. If he wants to play in the scale of C sharp it is easiest to play it on a whistle specially made to play it in the key of C sharp. That is why a clarinet player has two instruments.

Absolute pitch

THIS is a curious, useful and entertaining gift, found in some musical and some quite unmusical people, to a greater and lesser degree. These people can state, on hearing a piece, a chord, or even one note, its letter name. Some can even sing a given note after having heard no music for some days. This is rarer, but useful for avoiding disaster when singing the National Anthem! The best exponents can tell the pitch of hooters and other noises, and I have myself found it useful

in the Channel for identifying the fog-horns of the ships near at hand in a small powerless yacht! It is a gift that should be looked for, and encouraged by a teacher. A good way to practise is to 'guess what A sounds like' before opening a fiddle-case, or touching the piano. It is usual for the same error to be made – the note always given a third too low, for example, which can be gradually corrected. It is an extremely useful gift for choral singing, because it simplifies reading, provided the choir have not gone too sharp or flat, and also for identifying music on the radio; there can be no question *which* symphony it is, if the key can be stated. It is clearly a memory gift, and as such can be trained, and should be part of a musical education.

Low pitch

At the end of the nineteenth century, the international pitch of 435 vibrations for A was generally adopted in Britain for orchestral playing.

Therefore, most wind instruments made prior to the year 1900 will be out of tune with a modern orchestra or band, or modern piano or organ up to concert pitch. Though the fundamental note can often be tuned exactly it will be found that the other notes will not be exactly in tune. There is no remedy for these old instruments, and great care must be taken when buying a second-hand woodwind instrument to ensure that it is low pitch. The easiest way is by measurement.

If the cost of a standard pitch instrument is prohibitive, it is possible to make a start on one of these, and once a player has a good technique he will find it worth while saving up for a low pitch instrument. A high pitch flute for instance could be quite a good buy as the most difficult part of learning the flute is the actual making of a side blown note, and training the lip muscles to produce a good tone. For this any instrument would do. Such an instrument can sometimes be picked up very cheaply, perhaps at one-eighth of the cost of a low pitch instrument.

APPENDIX 2

Schools and societies

The Rural Music Schools

IT IS not possible to master a complicated musical instrument without the help of a skilful teacher. Good teachers generally stay in the big towns and charge fees that many people find too high. The aim of the Rural Music Schools is to provide a centre from which qualified teachers can reach the villages and small towns of a country district, and to which village students and village social organisations can come for advice and help in musical matters.

The schools hold classes in instrumental and choral music, and students are encouraged from the beginning to become useful members of choirs, orchestras, quartets, and music clubs. A desire to learn and willingness to work are the only qualifications needed for school membership.

The movement dates from 1929, when the first school was founded in Hertfordshire, by Miss Mary Ibberson. There are now ten county Rural Music Schools: Hertfordshire (109, Bancroft, Hitchin); Hampshire (8 Market Place, Romsey,); Wiltshire (24 Wingfield Road, Trowbridge); Sussex (Watergate Lane, Lewes); Norfolk (22 Stracey Road, Norwich); Bedfordshire (62 Harpur Street, Bedford); Suffolk (8 Soane Street, Ipswich); Dorset (Whitecliff, Mill Street, Blandford); Kent (The Music Centre Maidstone); and Cornwall (87 Truro Road, St. Austell). These schools between them are catering for some 13,500 students.

The address of the Rural Music Schools Association is Little Benslow Hills, Hitchin, and inquiries may be sent to

the Secretary. The Rural Music Schools Association has affiliated groups in several parts of the country where it is hoped to start schools later on.

Week-ends for amateur musicians and short courses are arranged by the Association at its headquarters. Individuals may stay in the house at other times and make use of its excellent library, its pianos, tape-recorder and gramophone, provided that they are willing to prepare their own meals.

Music and gramophone records in public libraries

THE editor of *The Gramophone* – a magazine published monthly at 39 Ebrington Road, Kenton, Middlesex – would have up-to-date information about which public libraries have gramophone lending libraries.

Very few libraries publish a separate catalogue of their music sections. It is included in the main card-catalogue, and this is the usual method. It is worth noting that music scores, especially obscure works, can be borrowed through the national inter-library lending scheme *by making application to your local library*. There is a large collection at the Central Music Library, Buckingham Palace Road, S.W.1, run by the Westminster City Council, which can be contacted in this way. In effect the music collections (but *not* record collections) of all public libraries are available to any borrower through the inter-lending scheme.

Records may be borrowed from certain public libraries. Inquire from your local librarian.

The National Federation of Music Societies, 4 St. James's Square, London, S.W.1

A NUMBER of amateur orchestras are members of the National Federation of Music Societies, founded in 1935 'to promote the art and practice and performance of music'; its President (since 1954) is Dr. Reginald Jacques, C.B.E., D.Mus. F.R.C.M. The membership of the Federation – now nearly 800 – includes music clubs presenting professional recitals

traditional dances of England. There are now over twelve thousand members and associates. As well as receiving the magazine and journal, members are able to use the wonderful library of folk-music of all lands, and attend the various lectures, recitals and dances at headquarters. All musicians should become members or associates of the E.F.D.S.S., subscriptions being £2 2s. and 10s., and help in the work of collecting our heritage of folk-songs and dances before they are lost for ever. We can hardly imagine that, but for the industry of men such as Cecil Sharp, we might never have had such treasures as 'Dabbling in the Dew' and 'The Raggle Taggle Gypsies'.

The Society publishes books, music, instruction sheets and records, which are obtainable from the Sales Department.

Any family living within reach of London should make a point of going to the annual Folk Dance Festival, held in the Albert Hall in the second week of January, which makes the perfect outing for all ages. Matinéés are held every two years. Spreading a knowledge and love of our traditional music should be the aim of every teacher and parent.

Music in the Girl Guide Movement

THE Girl Guide Movement has a well-established tradition of music. The junior branch, the Brownies, includes singing games as part of its normal programme. The characteristic music of a Guide Company is the camp-fire circle, where folk-songs and action songs predominate. The formal instruments mentioned in this book – guitar, auto-harp, and mouth-organ with recorders and pipes for teaching the tune – are all ideal for Girl Guides. Community dancing is widely used in Guide and Ranger branches. For individuals, the badge system encourages achievement in all branches. A Guider coming across a Guide who appears to have exceptional musical gifts should lend her this book, and see if she can persuade her to take up some instrument, and encourage her to have lessons, so that she can do her good turn by being

a musician. The Girl Guides Association has several first-class musical instruments, which can be lent to members of the movement who are promising students and who lack a really good instrument to learn on – six violins, a viola, and a cello which may be borrowed for from two to four years.

The Association publishes collections of rounds and folk-songs as pocket song-books, printed with words and melody. These can be obtained by writing to headquarters. I do hope that the list of tunes at the end of this book will be useful to Guides, as my very first list was written in an old Guide Diary which I kept for years. I found that we all knew hundreds of tunes but that we couldn't remember them off-hand; hence the list which, with additions, has been classified to make it more generally useful. Guides can make their own lists; they will find it very useful when they want to Be Prepared!

The Minstrel's Test for Girl Guides

1. Play the National Anthem from memory, and a march – see lists.
2. Play scales and common chord arpeggios: in major and relative minor keys up to four sharps and flats.
Note: This clause applies to pianists; it must be adapted for string players, but should not exceed in difficulty Grade 4 of the Associated Board Examinations. The object is accuracy rather than speed.
3. Play two contrasted pieces, one by a classical composer, and one by a modern composer.
4. Read simple music at sight.

APPENDIX 3

*Useful song-books and other
publications*

- Musicianship for Students.* Hugo Anson. Harmony, Counterpoint and Improvisation, Book 1. Chapter 24.
Melody-making at the Piano.
- Camp-fire Leadership for Scouts.* John Thurman.
- Sight Reading for Choir Boys.* Sims. Novello. 5s.
- Music in Schools.* H.M. Stationery Office. Ministry of Education Pamphlet No. 27.
- Melodies and How to Harmonize Them.* Duncan. 10s. 6d.
- Thirty-five Nursery Rhymes,* collected by Arthur Somervell.
4s.
- London Bridge, and other old Singing Games.* Curwen. 3s. 6d.
- Children's Singing Games.* Sharpe. Novello. Sets 1 to 5. 3s.
- A little Anthology of Folk Tunes for Percussion Band.*
Boosey. 4s. Marches, Waltzes, Minuets, Traditional, Classical and Modern Tunes.
- The Band Book.* O.U.P. M. M. Scott. (Mary Sargent.) A collection of Traditional and Classical tunes for First Year Players on Melodic Instruments. A second Band Book is in preparation.
- Music for the Dancing Class.* Classical Extracts for Classical Dancing. Boosey. 4s.
- March and Dance Album.* Arr. Somervell. Boosey. 5s.
- Music and Drill Album.* Arr. Jacobson. 4s. 6d.
- The Clarendon Class Singing Course.* 4s. each.
- Twice Thirty-Three Carols.* Geoffrey Shaw.
- The Oxford Book of Carols.* Music 12s. 6d. Words 4s. 6d.

Selection of Collected Folk Songs. Arr. Cecil Sharp. Volumes 1 and 2, 5s. 6d. and 3s.

The New National Song Book. Boosey and Hawkes, 200 tunes. 15s. 6d.

The New Fellowship Song Book. Novello. 5s. 6d. and 2s. 6d.

Oxford Song Book.

Clarendon Song Book.

Twice Fifty-Five Community Songs. Boosey.

Twice Fifty-Five Sociable Songs. Boosey.

National Song Book. Boosey.

Youth's Golden Treasury of Song. 17s. 6d. and 4s.

Boosey Community Song Book. 14s. and 4s.

The Seven Seas Shanty Book. Boosey. 10s. and 3s. 6d.

Songs of the Seven Seas. Boosey. 4s.

The Club Song Book for Boys and Girls.

Pocket Song Book, Words and Melody. 5s.

Sing Care Away. Books 1, 2, 3, 4. 11s. 6d. each. Words 3s. 6d.

Song Book for Boys. 10s. and 4s. 6d.

Eighteen Songs by Handel. 7s. 6d.

The Amateur Choir Trainer. Henry Coleman.

How to Read a Score. Gordon Jacob.

Five Minutes Weekly Sight Reading for Adults. H. Coleman.

APPENDIX 4

Tunes to play and sing, and musical games

FINALLY, here is a list of tunes; the title – the first line – a line from the chorus – whichever seemed best to call it to mind. There are lists of tunes for every occasion. For community singing round the piano, for musical bumps, for songs with especially effective words, for rounds and catches, for voluntaries on untrustworthy harmoniums for sea songs, and so on.

I have left plenty of spaces so that each person can add to the list. In time this becomes almost a travel diary, because there are very few places where a musician won't be able to pick up a good new tune. Such a list is invaluable when you are asked to carry on during a breakdown. Perhaps the lights will have fused – they may have run out of shillings for the meter – the film projector may have broken down, or the band may not have turned up! You'd love to play but you can't think *what* to play. Keep the list handy, as even if you can't play 'by the yard', so many people can. I remember once having to play by the light of matches stuck in a ham sandwich!

If you are a pianist who can play by ear or memory, take a red biro and underline the tunes you know really well. If unable to play by ear, make your own list, making use of the music you can find.

If you are a singer, mark any songs you could perform should need arise, and find the music, making sure you know the words to some of them off by heart, especially those with rousing choruses! Perhaps you are neither, but you enjoy

singing round the piano. Keep the list handy and give it to the pianist who is sure to appear amongst any group of cheerful people.

People in the Services or in a Scout camp, or those going on a walking or sailing holiday who can only whistle or hum, should take the list with them.

If you have a tin whistle, recorder, mouth-organ, piano accordion or are learning to play any more serious instrument, you should make a list of tunes which are especially effective or easy to play on your instrument. Did you know there are dozens of wonderful tunes with only five or six notes? You should be able to play some of these in your first lessons on some of the instruments in this book. Perhaps you are able to play simple accompaniments, and you are landed with entertaining a group of people. Do remember the old favourites are still the most successful. The list of popular tunes is very long so I have made it alphabetical, and have starred the ones which everyone seems to know, but contributors from members of the Women's Institutes seem to know hundreds of tunes! I haven't included many modern ones, because it is difficult to know which will become classics. 'Buttons and Bows' seems to have that immortal quality, although it is only a few years old.

There are tunes for 'musical parcels', and for 'musical chairs'. On the right occasion the game can be played in the dark with the gentlemen sitting on the chairs! Games using music are really better recorded beforehand, as then they can be timed and tried out, and if you have no first-class pianist in the gathering you can find one earlier and get him to record the tunes; and if music must be used it can be looked out before the party begins. A good tape-recording of some pleasant tunes is very useful on all sorts of occasions.

If you are making a list for community singing go through all the lists of sea songs, plantation songs and popular airs, then make your own list for each kind of audience, and of course your own special list. These titles are only a start,

but I think there are plenty of tunes for every height of brow!

Musical Kim's Game

PUT various objects on a tray and play 16 bars of the following tunes, or better still make a tape-recording beforehand. The clues can be varied according to the audience – i.e. under 10's, teenagers, W.I.s., Darby and Joan Clubs, etc. The more absurd the better. Some of these were used successfully for a children's party of 10–12-year-olds and for our local Institute.

Some suggestions :

- Oranges and lemons – Orange squeezers.
- Bobbie Shafto – Silver buckle.
- Mighty like a Rose – Watering-can rose.
- Tea for Two – Dolls cups.
- Lassie from Lancashire – Clogs.
- Show me the Way to Go Home – Map.
- I do Like to be Beside the Sea-side – Bucket and spade.
- Over the Rainbow – Copy of *Rainbow* paper.
- Doggie in the Window – Toy dog.
- Only Girl in the World – Small globe.
- Teddy Bears' Picnic – Toy Teddy.
- Two Lovely Black Eyes – Sun-glasses.
- Daisy, Daisy – Flower.
- John Peel – Orange peel.
- A Hundred Pipers – Toy soldier (and 100).
- Charlie is my Darling – Savings stamp of Prince Charles.
- All Through the Night – Night light.
- Baa Baa Black Sheep – Toy.
- He who would Valiant be – Cockle-shell (for pilgrim).
- Hush-a-bye, Baby – Copy of *The Nursery World*.
- Three Blind Mice – Trap, and glasses.
- Drink to me Only – Wineglass.
- Vicar of Bray – Prayer book.
- Life on the Ocean Wave – Sea Scout cap.

Pop Goes the Weasel – Rice and 3d.

Cockles and Mussels – Shells.

Home Sweet Home – Picture of the house.

Musical Partners

EACH person is told the name of a tune. They must find the person who is singing the same tune amongst a whole room full of humming people.

Guessing Tunes

EACH person is given the name of a tune which is pinned on their backs. They have to ask each other to sing their tune and to guess what it is. This is good for a children's party where there are children of varying ages, as you can have one box of easy nursery rhymes and another more difficult. It makes a most cheerful amount of noise!

Musical Consequences

YOU read the story, then play the tunes. This is only a suggestion. Make up your own story from the tunes in this list. 'John Peel' met 'Nellie Dean' in a 'Tavern in the Town'. She was wearing an 'Alice Blue Gown'; he was wearing a 'Tarpaulin Jacket'. He said 'I'll see you again'. She said 'Oh no, John, no John, no'. They all said 'Hullo, Hullo, whose your lady friend?' So they went to the 'Old Bull and Bush' and ordered 'Cockles and Mussels' – and 'A Little Brown Jug'. They went to 'Widdicombe Fair' on 'A bicycle made for Two'. He said 'When we are married we'll have Sausages for Tea'. The Service was taken by the 'Vicar of Bray' at 'Trinity Church'. The bridesmaids were 'Two Little Girls in Blue'. Amongst the presents were 'Grannie's old Arm-chair' and 'the Grandfather Clock'. The guests were 'Annie Laurie' and 'Clementine', and the 'Boys of the old Brigade'. She said 'I do like to be beside the seaside'. So they went for their honeymoon to the 'Isle of Capri'. They came back to their 'Little Grey Home in the West', and their first child was 'Billy Boy'.

List of Tunes

1. Tunes everyone knows.
2. Number songs and counting songs.
3. Tunes which you can play over and over again, indefinitely
4. Tunes having only five or six notes.
5. Tunes in one octave.
6. Tunes which can be harmonised with two chords.
7. Tunes which can be harmonised with three chords.
8. Tunes easily played on a mouth-organ.
9. Tunes easily played on the accordion.
10. Songs with especially good words.
11. Traditional tunes and folk-songs.
12. Scottish tunes.
13. Irish tunes.
14. Welsh tunes.
15. Old English songs.
16. Useful classical tunes.
17. Hymns and Carols.
18. Marches.
19. Sea songs.
20. English country dances.
21. Scottish country dances and reels.
22. Jigs.
23. Tunes to play for the Lancers.
24. Tunes for the Barn Dance.
25. Polka Tunes.
26. Tunes for the Gallop.
27. Tunes for the Veleta.
28. Tunes for Military Two-step.
29. Tunes for the Palais Glide.
30. Tunes for the Quickstep.
31. Tunes for the Slow Foxtrot.
32. Tunes for Quick Waltzes.
33. Tunes to play for a 'Paul Jones'.
34. Popular Tunes old and new.
35. Tunes for Musical Chairs.
36. Your own specialities.

1. *Tunes everyone Knows*

Drink to me only.	Swanee River.
My Bonnie lies over the ocean (chorus).	Clementine (chorus).
John Peel.	John Brown's Body (chorus).

2. *Number Songs and Counting Songs*

Eliza.	On the First Day of Christmas.
One man went to mow.	Under the Spreading Chestnut Tree.
Ten Green Bottles.	John Brown's Body.
This Old Man.	
Green grow the Rushes-o.	

3. *Tunes which you can play over and over again, indefinitely*
(Invaluable for scene-changing and breakdowns. Voluntaries
at weddings, etc.)

Largo – (Handel).	Sleepers Awake – (Bach).
First Prelude – (Bach).	Berenice Minuet – (Handel).
Jesu, Joy of Man's Desiring – (Bach).	Christmas Oratorio – (Bach).
Air from 'The Water Music' – (Handel).	Arrival of the Queen of Sheba – (Handel). (Most useful, as it makes plenty of noise!)
Musette – (Handel).	Air on the G string – (Bach).
Sheep may Safely Graze – (Bach).	Brother James' Air.

4. *Tunes Having only Five or Six Notes*

Girls and boys come out to play.	Twinkle Twinkle, little star. Now the Day is Over.
The Cuckoo – (German folk- song).	Bo-Peep.
The Birch Tree – (Russian air).	J'ai du Bon Tabac – (French tune).

This Old Man.	Jingle Bells.
I know where I'm going.	Rosy Apple.
Lavender's blue, dilly, dilly.	The Bells of Vendôme.

5. *Tunes in One Octave*

(Useful for beginners on wind instruments)

Home Sweet Home.	Tarpaulin Jacket.
Little Brown Jug.	The Mermaid.
Vicar of Bray.	Barbara Allen.
For he's a jolly good fellow.	Drink to me only.
Blue Bells of Scotland.	There is a Happy Land.
The First Noël.	

6. *Tunes which can be Harmonised with Two Chords*

Clementine.	Oh dear, what can the Matter
Bobby Shafto.	be?
Cockles and Mussels.	The Cuckoo.
Nuts in May.	

7. *Tunes which can be Harmonised with Three Chords*

Old Folks at home.	John Peel.
Loch Lomond.	Camptown Races.
The Mermaid.	My old Kentucky Home.
British Grenadiers.	Poor Old Joe.
Keel Row.	

8. *Tunes Easily Played on a Mouth-organ*

John Peel.	There was a Lad was born in
Ninety-five.	Kyle.
Lillibullero.	

9. *Tunes Easily Played on the Accordion*

My Bonnie Lies over the Ocean. Ye Banks and Braes.
Daisy, Daisy.

10. *Songs with Especially Good Words*

Oh no, John (chorus).	Jock o' Hazeldean.
Madam, will you Walk?	Soldier, will you Marry me?
Saucy Sailor.	Laird o' Cockpen.
Dashing away with the	Wee Cooper o' Fife.
Smoothing Iron (chorus).	Green grow the Rushes-o.
Clementine (chorus).	

11. *Traditional Tunes and Folk-songs*

Drink to me Only.	Sweet Nightingale.
Little Brown Jug.	Here's to the Maiden of Bash- ful Fifteen.
John Peel.	The Girl I left behind me.
Lillibullero.	The Cuckoo is a Pretty Bird.
Greensleeves.	The Bailiff's Daughter.
Saucy Sailor.	Ninety-five.
The Keys of Canterbury.	Bonnie at Morn.
Blow away the Morning Dew.	Barbara Allen.
Dashing away with the	Oh dear, what can the Matter be?
Smoothing Iron.	Home Sweet Home.
Searching for Lambs.	Vicar of Bray.
I gave my Love an Apple.	North Country Maid.
Dabbling in the Dew.	Billy Boy.
Polly Oliver.	Raggle-Taggle Gypsies.
Long, Long ago.	Sally in our Alley.
O Willow, Willow.	Blow away the Morning Dew.
Come Lassies and Lads.	Pop goes the Weasel.
My Bonny Boy.	Lark in the Morn.
Rendal, my Son.	Mowing the Barley.
O, she is too Young to be	Strawberry Fair.
taken from her Mammy.	
The Poacher.	

Ol' John Braddlem.	Green grow the Rushes-o.
On Ilkla' Moor baht 'at.	I'm Seventeen come Sunday.
Come Landlord, fill the Flow- ing Bowl.	Chevy Chase.
We won't go Home until Morning.	Blue Bells of Scotland.
Early one Morning, just as the Sun was Rising.	I've been Roaming.
The Derby Ram.	The Flowers in the Valley.
Golden Slumbers.	Cherry Ripe.
Come Lassies and Lads.	Lincolnshire Poacher.
British Grenadiers.	Lass of Richmond Hill.
There is a Tavern in the Town.	Soldier, Soldier, will you marry me?
Cockles and Mussels.	Water of Tyne.
Bonny at Morn.	Green Broom.
Whipsy, diddle de dandy dee.	Bobby Shafto.
	Oh no, John.

12. *Scottish Tunes*

Wee Cooper o' Fife.	Waes me for Prince Charlie.
Keel Row.	Flowers of the Forest.
Charlie is my Darling.	There's nae Luck about the Hoose.
Can ye Sew Cushions?	Annie Laurie.
O Auld Lang Syne.	Grows the Yarrow.
Bonnie at Morn.	Coming through the Rye.
Loch Lomond.	Leezie Lindsay.
Ca' the Yowes.	Cock o' the North.
The Peat Fire Flame.	Afton Water.
Road to the Isles.	

13. *Irish Tunes*

Father O'Flynn.	Irish Washerwoman.
The Harp that Once.	Cockles and Mussels.
Phil the Fluter's Ball.	Londonderry Air.
Killarney.	The Last Rose of Summer.
The Minstrel Boy.	Star of the County Down.

Garden where the Praties Grow.	My love's an Arbutus.
Rose of Tralee.	Meeting of the Waters.
When Irish eyes are smiling.	I know where I'm Going.
Believe me if all those Endear- ing Young Charms.	Mother Machree.
Come back to Erin.	Kathleen Mavourneen.
Eileen Aroon.	St. Patrick's Day.
	Mountains of Mourne.
	The Wearing of the Green.

14. *Welsh Tunes*

Men of Harlech.	Cwm Rhondda.
All through the Night.	Ton-y-botel.
Ash Grove.	The Rising of the Lark.
David of the White Rock.	Land of my Fathers.
Let the Hills Resound.	Hob-y-deri-dando.
God Bless the Prince of Wales.	

15. *Old English Songs*

Oh Mistress Mine.	Where e'er you walk – (Handel).
I Attempt from Love's Sickness to Fly.	Beggar's Opera Airs.
Now is the Month of Maying.	Nymphs and Shepherds – (Purcell).
Lo, here the Gentle Lark.	If Music be the Food of Love.
Gather ye Rosebuds while ye may.	

16. *Useful Classical Tunes*

Moment Musical – (Schubert).	Water Music – (Handel).
Minuet – (Beethoven).	Peer Gynt – (Grieg).
Intermezzo from 'Cavalleria Rusticana'.	Norwegian Dances.
Berenice Minuet – (Handel).	Lullaby – (Schubert).
	Lullaby – (Brahms).

- Largo – (Handel). Prelude in G – (Chopin).
 Ave Maria – (Bach – Gounod). Merry Peasant – (Schumann).
 Air on the G string – (Bach).

17. *Hymns and Carols*

- | | |
|---------------------------------------|--|
| All people that on Earth do
Dwell. | We Three kings of Orient are.
How Far is it to Bethlehem? |
| He who would Valiant be. | The Holly and the Ivy. |
| Now the Day is Over. | Here we come a-Wassailing. |
| God Moves in a Mysterious
Way. | I saw Three Ships. |
| Silent Night. | The Twelve Days of Christmas.
Crimond. |
| Away in a Manger. | Praise the Lord, ye Heavens
Adore Him. |
| All things Bright and Beautiful. | Abide with me. |
| O Come all ye Faithful. | Jerusalem. |
| Coventry Carol. | The Day thou Gavest. |
| The First Noël. | |

18. *Marches*

- | | |
|-------------------------|-------------------|
| Land of Hope and Glory. | The Dam Busters. |
| Men of Harlech. | The Seven Dwarfs. |
| St. Patrick's Day. | Knightsbridge. |
| British Grenadiers. | Blaze away. |
| Marseillaise. | |

19. *Sea Songs*

- | | |
|--------------------|--------------------------------|
| Blow the Man down. | My Bonnie Lies over the Ocean. |
| Drunken Sailor. | Rolling down from Rio. |
| Whisky Johnnie. | The Mermaid. |
| A-roving. | Rio Grande. |
| Sally Brown. | Shenandoah. |

Golden Vanity.	Spanish Ladies.
Down among the Dead Men.	Johnnie come down to Hilo.
Life on the Ocean Wave.	Port of many Ships.
Fire Down Below.	Coasts of High Barbary.

20. *English Country Dances*

Corn-rigs.	Seven Steps.
Soldier's Joy.	Circassian Circle.
Cumberland Reel.	Portsmouth.
Durham Reel.	Peascods.
Sir Roger de Coverley.	Sellinger's Round.
If all the World were paper.	Come Lassies and Lads.
Fools' Jig.	The Floral Dance.
Goddesses.	

21. *Scottish Country Dances and Reels*

Marquess of Huntly.	Corn-rigs.
Reel of Tulloch.	There was a Lad was born in Kyle.
Stumpie.	Keel Row.
The Wind that Shakes the Barley.	My Love she's but a Lassie yet.
Soldier's Joy.	Wi' a Hundred Pipers.
Petronella.	Cock o' the North.
Flowers of Edinburgh.	Strip the willow.
White Cockade.	Cumberland Reel.
Mrs. McLeod.	Come o'er the Stream, Charlie.
Fairy Dance.	Ye Banks and Braes.

22. *Jigs*

Merrily Danced the Quaker's wife.	Irish Washerwoman.
--------------------------------------	--------------------

TUNES FOR OLD-FASHIONED DANCES

23. *Lancers*

Just a wee Deoch an' Doris.	Nuts in May.
Blue Bonnets are over the Border.	My love is but a Lassie yet. Wearing of the Green.
Dear Old Robinson Crusoe. Brighton Camp.	John Peel. Lass of Richmond Hill.

24. *Barn Dance*

And her Golden Hair was Hanging down her Back. Pas de Quatre.	Lily of Laguna. Little Dolly Day-dream.
---	--

25. *Polka*

See me Dance the Polka. Little Brown Jug.	Tin Gee-gee. One, two, three, four, five.
--	--

26. *Gallop*

John Peel.	A-hunting we will go.
------------	-----------------------

27. *Veleta*

Maid of the Mountains. Two Lovely Black Eyes. Daisy, Daisy.	Down in the Glen. Inspiration.
---	-----------------------------------

28. *Military Two-step*

Tea for Two. Daddy wouldn't buy me a Bow-wow.	If you were the only Girl in the World.
---	--

29. *Palais Glide*

Little Angeline.
Road to the Isles.
Ten Green Bottles.

There's nae Luck about the
Hoose.

30. *Quick-step*

Whispering.
Coal Black Mammy.
Buttons and Bows.

Sarais Marais.
I want to be Happy.
Who?

31. *Slow Fox-trot*

Stay as Sweet as you are.
Wagon Wheels.

White Christmas.

32. *Quick Waltzes*

I'll see you again.
Black Eyes.
Nights of Gladness.
Oh, oh, Antonio.
Merry Widow.
Maid of the Mountains.
Daisy, Daisy.
He went to the Funeral, just
for the Ride.
Two Lovely Black Eyes.
Eton Boating Song.
The Skaters' Waltz.
She's a Lassie from Lancashire.
Gay Caballero.
Parlez moi d'Amour.
Turn ye to me.
The Campbells are Coming.
Adieu Dundee.
Barren Rocks of Aden.

My Home.
Wi' a Hundred Pipers.
Jock o' Hazeldean.
Eriskay Love Lilt.
Over the Sea to Skye.
Caller Herrin'.
When Irish Eyes are Smiling.
Believe me if all those Ender-
ing Young Charms.
My Bonnie Lies over the Ocean
Blue Danube.
I've got a Motto.
Mighty like a Rose.
After the Ball.
Yip-i-addy-i-ay.
Gold and Silver.
Fledermaus.
Peggy O'Neil.

33. *Tunes to Play for a Paul Jones*

<i>Grand Chain</i>	Military Twostep.
Camptown Races.	So Early in the Morning.
Nuts in May.	<i>Polka</i>
<i>Quick Step</i>	One, two, three, four, five.
March of the Dwarfs from	Tin Gee-gee.
<i>Snow White.</i>	<i>Slow Fox-trot</i>
Whispering.	Somewhere over the Rainbow.
<i>Chain</i>	<i>Barn Dance</i>
Life on the Ocean Wave.	Pas de Quatre.
Two Lovely Black Eyes.	Lily of Laguna.
Polly Wolly Doodle.	Little Dolly Day-dream.

34. *Tunes for Musical Chairs, etc.*

St. Patrick's Day.	Dashing away with the
John Peel.	Smoothing Iron.
Little Brown Jug.	Oh, dear what can the Matter
Pop goes the Weasel.	be?
Come Lassies and Lads.	Lincolnshire Poacher.
There is a Tavern in the	Bobby Shafto.
Town.	Life on the Ocean Wave.
Lillibullero.	British Grenadiers.

35. *Popular Tunes Old and New*

(Starred – are all very well known)

And her Golden Hair was	A Naughty little Twinkle in
Hanging down her Back.	her Eye.
Around the Corner and	All in an April Evening.
Under the Tree.	And my Heart went Pit-a-pat.
All the Little Pansy Faces.	Any Old Iron.
At Trinity Church I met my	*All the Nice Girls love a Sailor.
Doom.	Alice Blue Gown.

- Absent.
 Ain't no Sense Sitting on the
 Fence.
 Asleep in the Deep.
 A Perfect Day.
 Alexander's Ragtime Band.
 Ain't she Sweet?
 *After the Ball was Over.
 Always.
 Annabel Lee.
 Après la Guerre Finie.
- *Buttons and Bows.
 Bless this House.
 Bells of St. Mary's.
 Blighty.
 Because.
 Be good, sweet Maid.
 Burlington Bertie from Bow.
 A Broken Doll.
 Boiled Beef and Carrots.
 Booms-a-Daisy.
 Bye-bye Blackbird.
 Bless 'em All.
 Blue Heaven.
 Blue Danube.
 By the Side of the Zuyder Zee.
 By the Light of the Silvery
 Moon.
- Coal Black Mammy.
 Chin Chin Chinaman.
 Chick Chick Chick Chick
 Chicken.
 Charmaine.
 Cuckoo Valse.
 Coming round the Mountain.
 Close your Eyes.
- Come Sing to me.
 Carolina Moon.
 Come Listen to the Band,
 Mary Anne.
 Come on over the Garden
 Wall.
- *Down in the Glen.
 Daisy Bell.
 Dreaming of a White Christ-
 mas.
 Dinah.
 Down the Road away Went
 Polly.
 *Down at the old Bull and Bush.
 Dolly Gray.
 *Daddy wouldn't Buy me a
 Bow-wow.
 Down in Demarara.
 Donkey Serenade.
 Davy Crockett.
 Dixie.
 Dear little Shamrock.
 Dear old Pals.
 Darling Mabel, I bought a
 Table.
 Did your Mother come from
 Ireland?
 Deep in the Heart of Texas.
 Danny Boy.
- Everything in our House.
- Funiculi Funicula.
 Fall in and Follow me.
- Give me a Little Corner.
 Grandfather Clock.
 Goodnight Sweetheart.

- Galloping Major.
 Genevieve.
 Give yourself a Pat on the
 Back.
 Gay Caballero.
 Gypsy's Warning.
 Goodbyee.
 Give me Five Minutes More.
 Goodbye, Dolly Gray.
 Grannie's old Armchair.
 Get along Little Dogie.
 Goodbye Dolly, I must Leave
 you.
 Goodbye my Bluebell.
 Goodnight Ladies.

 Has Anybody here seen Kelly?
 Here we are Again.
 Honeysuckle and the Bee.
 Home on the Range.
 Hullo, Hullo, who's your
 Lady Friend?
 How much is that Doggie in
 the Window?
 Happy Days are here Again.
 Horsey, Keep your Tail up.
 *Home Sweet Home.
 Have you ever been Across the
 Sea to Ireland?

 It's Nice to Wake up in the
 Morning.
 Inspiration.
 If you Could only Care for me.
 If you were the Only Girl in
 the World.
 I'm forever Blowing Bubbles.
 I'll be your Sweetheart.
 I'll be Loving you Always.
- I wonder who's Kissing her
 Now?
 I'm Waiting for you, Susie.
 Isle of Capri.
 If you're Irish come into the
 Parlour.
 I Wouldn't Leave my Little
 Wooden Hut for You.
 I'll Take you Home again,
 Kathleen.
 I'll walk Beside you.
 I'll see you Again.
 *I do like to be Beside the Sea-
 side.
 I'm Leaning on a Lamp-post.
 I Love a Lassie.
 I want to be Happy.
 I'm off to Philadelphia in the
 Morning.
 I Like a Nice Cup of Tea.
 I'm all Alone by the Tele-
 phone.
 I Passed by your Window.
 In the Twi-twi-twilight.
 In a Shady Nook.
 In the Old Top Hat that
 Father Wore.
 I Belong to Glasgow.
 I Took my Harp to the Party.
 It's only a Beautiful Picture.
 Is the Old Home in the Same
 Old Place?

 Joshua.
 Just like the Ivy on the Old
 Garden Wall.
 Just Because the Violets.
 Just a Song at Twilight.
 Just a wee Deoch an' Doris.

- Juanita.
 Jeannie with the Light Brown Hair.
 John Brown's Body.
 *John Peel.
 Killarney.
 Keep Right on to the End of the Road.
 K-K-K-Katie.
 *Keep the Home Fires Burning.
 Let the Great Big World Keep Turning.
 Love will Find a Way (Maid of the Mountains).
 Little Alabama Coon.
 Let's all Sing Like the Birdies Sing.
 Let's all go Down the Strand.
 Lily of Laguna.
 Linden Tree.
 La Ronde.
 Lambeth Walk.
 Little old Lady.
 Little Angeline.
 Little Grey Home in the West.
 Little Dolly Day-dream.
 Let the Rest of the World go by.
 Lilli Marlene.
 Me and Jane in a Plane.
 *Mighty like a Rose.
 My blue Heaven.
 My old Dutch.
 Mrs. 'Enry 'Awkins.
 Mavourneen (Come back to Erin).
 Mother Machree.
 My Old Man said, Follow the Van.
 Mammy's Little Baby Loves Short'nin' Bread.
 My Girl's a Yorkshire Girl.
 McNamara's Band.
 Meet me Tonight in Dream-land.
 Maggie.
 Michael Finnegan.
 *Maid of the Mountains.
 Mares-ee-dotes.
 Night and Day.
 *Now is the Hour.
 *Nellie Dean.
 Old Kent Road.
 Oh dem Golden Slippers.
 *Oh, oh, Antonio.
 Old Faithful.
 Old Father Thames.
 Old-fashioned House.
 Oh Susannah.
 Oh what a Beautiful Morning.
 Oh Play to me, Gypsy.
 Ol' Man River.
 Oh Mr. Porter, what shall I Do?
 Our Lodger's such a Nice Young Man.
 Oh Johnny, Oh Johnny.
 Ours is a Nice House, Ours is.
 Pretty Polly Perkins of Paddington Green.
 *Peggy O'Neill.
 Passing by.

- Poor old Robinson Crusoe.
 *Parlez moi d'Amour.
 Pack up your Troubles.
 Polly Wolly Doodle.
 Peg o' my Heart.
 Pedro the Fisherman.
 Pretty Little Pansy Faces.
- Swing me just a Little bit
 Higher.
 Silver Threads Among the
 Gold.
 Shine on, shine on, Harvest
 Moon.
 Some day my Prince will
 Come.
 Stay as Sweet as You are.
 Side by Side.
 *Sweet Adeline.
 Sweet and Low.
 Sunshine of your Smile.
 She sat in her Hammock and
 Played her Guitar.
 She was a Sweet Little Dicky
 Bird.
 Somewhere Over the Rain-
 bow.
 She Sells Sea Shells.
 *She's a Lassie from Lan-
 cashire.
 Singing in the Rain.
 *See me Dance the Polka.
 Santa Lucia.
 Smiling Through.
- There'll Always be an Eng-
 land.
- Tiptoe through the Tulips.
 There was I, Waiting at the
 Church.
 The Old Rustic Bridge.
 The Bells are Ringing for me
 and my Girl.
 There's Something about a
 Soldier.
 Two o'clock in the Morning.
 Two Little Girls in Blue.
 *Ta-ra-ra boom-de-ay.
 Tommy Atkins.
 *She'll be Coming Round the
 Mountain.
 Three Coins in the Fountain.
 *Teddy Bears' Picnic.
 Tea for Two.
 *There's a Long, Long Trail.
 *Two Lovely Black Eyes.
 *Tipperary.
 Tramp, Tramp, Tramp, the
 Boys are Marching.
 There's an Old-fashioned
 House.
 Take Good Care of Yourself,
 you Belong to me.
 These Foolish Things.
 *The Man who Broke the Bank
 at Monte Carlo.
 The Village Pump.
 Umbrella Man.
 Underneath the Arches.
 Under the Spreading Chest-
 nut Tree.
 Up from Somerset.
- Valencia.
 Volga Boat Song.

When Father Papered the Parlour.	Whispering.
What is the Use of Loving a Girl?	Wagon Wheels.
When we were Very Young.	Where did you get that Hat?
When You and I were Seven- teen.	When your hair has Turned to Silver.
Won't you buy my Pretty Flowers?	Where will the Baby's Dimple be?
When I Grow too old to Dream.	What'll I do?
Won't you Come Home, Bill Bailey?	When it's Spring-time in the Rockies.
When we are Married we'll have Sausages for Tea.	Waltzing Matilda.
Willie Can.	Where the River Shannon Flows.
Where my Caravan has Rested.	Where do Flies go in the Winter-time?
	We don't Want to Lose you.

36. *Your own Specialities*

Readers with suggestions for further editions are invited to write to the author: Mrs. Frank Sargent, The Old Rectory, Bighton, Alresford, Hampshire.

*Printed in Great Britain by
Cox & Wyman, Limited
London, Fakenham and Reading*

A DICTIONARY OF MUSICAL THEMES

*Compiled by H. Barlow
and S. Morgenstern*

10,000 THEMES

“To the compilers and the publishers, *Music Teacher* extends its gratitude and congratulations. This is a book which should be acquired quickly by all who are interested in music, and who are not content to be mere dumb listeners.”

By the same Compilers

A DICTIONARY OF VOCAL THEMES

8,000 THEMES

“Should prove a boon to musicians, as well as to ‘the man in the street’ . . . A well-ordered book and one of the most informative we have come across for a long time.” *Musical Opinion.*

UNIVERSAL
LIBRARY



118 380

UNIVERSAL
LIBRARY